

amateur

Saturday 22-29 December 2012

Two-week on-sale period

Photographer

CHRISTMAS SPECIAL 2012

CAMERAS OF THE FUTURE

AP's predictions for next year's technology and innovation

HOW TO BE A PRIZE-WINNING AMATEUR

The £5,000 winner of Amateur Photographer of the Year

WINTER = ABSTRACT

Turn frosty details into stunning photographs

THE HOT NEWS OF 2012

AP's round-up of the most exciting news events of the year

CREATIVE AND FUN

Photo projects to inspire and energise your photography

ENTER OUR FESTIVE
PHOTO COMPETITION

**3 NIKON
KITS TO
WIN!**



SONY
make.believe

up to
£50
cashback*

*Terms and conditions apply

don't let the
memories
melt away

Keep the moment forever with up to
£50 cashback* on Cyber-shot™, NEX,
α and Handycam®, this winter.
sony.co.uk/cashback



CALUMET
PHOTOGRAPHIC
IT'S WHERE THE PROS GO

PARKCameras

JESSOPS
jessops.com

london camera exchange

wex
photographic
warehouse express

Sony Centre

Wilkinson cameras
www.wilkinson.co.uk

*Terms and conditions apply. See in store for details.

'Sony', 'make.believe', 'α', 'Cyber-shot', 'Handycam' and their logos are registered trademarks or trademarks of Sony Corporation. All other logos are property of their respective owners.

Contents

Amateur Photographer For everyone who loves photography

SOME of us took our first photographic steps as a result of being trusted with the family camera before we were old enough to own one of our own. Others started taking pictures purely for the fascination of the cameras themselves, or the mystical processes that turn that faint clicking noise into a life-like picture drying on the darkroom wall. A desire to capture special moments for posterity is what gets parents hooked, while the hope that the world can be changed inspired those who spent their childhood Sundays lying on the floor glued to the world-opening documentary photos in newspaper colour supplements. Some of us love mechanics, some science, some art and others magic. Sometimes a

fondness of one of those elements can lead to an unexpected passion for another, and other times our attention, over the years, undulates in waves of obsession between them all.

I hope that AP has something for everyone, and perhaps the inspiration to turn narrow interests into wider pursuits. It is the breadth of the photographic subject that makes it so enduring and compelling, and I recommend you try it from every angle. Here's wishing you a wonderful and inspired Christmas.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS REVIEW OF THE YEAR

Chris Cheesman looks back at an action-packed 2012, including the technical trends, the trials and tribulations, the year in numbers, award winners and what we might expect to see in 2013

12 REVIEW

The latest books, exhibitions and websites

71 WIN ONE OF 3 NIKON 1 J2S

To enter our competition, upload images of your interpretation of the festive season and you could win one of three Nikon 1 J2 cameras



P71

81 AP CROSSWORD AND QUIZ

Had your fill of mince pies? Here's just the sort of challenge you'll appreciate – one you can do sitting down

114 THE FINAL FRAME

Now is the time to extend the idea of 'goodwill to men' to camera-club members around the world, says Roger Hicks

TECHNIQUE

16 PHOTO INSIGHT

Cathal McNaughton tells the story behind an image of a man who has lived in a house without electricity for 29 years

64 CHRISTMAS PROJECTS

If all the festivities prove too much, we have five photographic projects that you can try out this Christmas, including painting with light, one-colour collage and multiple exposure

TESTS & TECHNICAL

59 LOOKING BACK AT KODAK

AP's technical team looks at how the iconic brand Kodak has evolved over its lifetime to meet the needs of photographers

68 ASK AP

Our experts answer your questions

73 FUTURE PROOF

What does 2013 hold for the photographic industry? Richard Sibley looks at 2012's innovations and what 2013 may bring

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader Melvyn Dover reminds us all not to forget to use our cameras to record our memories of Christmas

28 APOY 2012 – THE FINAL ROUND

Find out who won the Samsung and Jessops prizes in round 10 and who is Amateur Photographer of the Year 2012

35 PERSISTENCE PAYS OFF

After finishing second and fifth in the past two APOY competitions, Dan Deakin convincingly emerges as the winner of APOY 2012. He talks to Jon Stapley

THE AP READERS' POLL

IN AP 1 DECEMBER WE ASKED...

Can you see the attraction of using a £15 Olympus Trip 35?



YOU ANSWERED...

A Yes, I'd like one as my main camera	7%
B Yes, but only for fun	43%
C I'd buy one, but not to use	2%
D I can see the attraction, but it's not for me	28%
E No, it's a waste of time	20%

THIS WEEK WE ASK... What is it about photography that gets you going at the moment?

VOTE ONLINE www.amateurphotographer.co.uk

41 FORUM WINNERS

The winning images from AP's monthly forum competition

FEATURES

20 TRUTH BE TOLD

Andrew Testa has photographed in some of the most dangerous parts of the world documenting human strife, struggle and conflict. He talks to Gemma Padley

47 AP'S EXPERT GUIDE TO...

WINTER ABSTRACTS

Doug Chinnery shows how, with just a few items and a bit of imagination, anyone can make the most of the cold months by creating stunning seasonal abstracts



P47

52 THE STUFF OF DREAMS

Tim Walker is one of today's most exciting and influential fashion photographers. Oliver Atwell takes a stroll through his latest exhibition

54 ICONS OF PHOTOGRAPHY

It is scratched, battered and faded in places, but Louis Daguerre's 'Boulevard du Temple' picture of 1838 contains the first known image of a person, writes David Clark

77 WHY COLLECTORS COLLECT

Photographers collect camera kit for many reasons. Ivor Matanle looks at some of the most popular collecting groups

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
Email: ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

WIN!



WIN A PENTAX K-5 II 18-55WR KIT WORTH £829

ENTER OUR FREE FACEBOOK CONTEST TO WIN A K5 II 18-55 WR KIT WORTH £829 - NO PURCHASE NECESSARY. ENTER BEFORE 15TH JANUARY 2013 - SEE OUR HOMEPAGE FOR FULL DETAILS!

PENTAX K-5 II

As the flagship model of the K series, the K-5 II boasts many advanced functions and user-friendly features, including a newly developed AF sensor assuring a broader AF working EV range.

- New SAFOX X AF module
- 16.3 Megapixel stabilized CMOS sensor
- Weatherproof body
- Sensitivity range: ISO 80 to 51 200
- 7 fps high-speed continuous shooting
- CMOS-shift Shake Reduction
- Live View on a 3" LCD monitor
- Video recording in Full HD format

0% Interest free
finance
available

easily spread the cost of your purchase



K5-II Body Only **Our Price £759.00** or pay £31.62 per month

K5-II 18-55 WR Lens Kit **Our Price £829.00** or pay £34.54 per month

K5-II 18-55 + 50-200 Twin Kit **Our Price £979.00** or pay £40.79 per month

K5-II 18-135 Lens Kit **Our Price £1,079.00** or pay £44.95 per month

K5-IIs SLR Camera Body **Our Price £929.00** or pay £38.70 per month

PENTAX

K-30

0% Interest free
finance
available



The Perfect Outdoor SLR

Weather resistant body • 16 MP CMOS sensor
In body Shake Reduction system • Full HD Video
Sensitivity up to ISO 25600 • 6 frames/sec
Optical finder with nearly 100% field of view
Sporty, functional design

FREE Pentax Bag

FREE Luxury Pentax Neck Strap



CLAIM £50 CASHBACK OFF OUR PRICE - ENDS 15TH JAN 2013

Pentax K30 Body Only **Our Price £369.00** or pay £21.52 per month Pentax K30 18-55mm WR Kit **Our Price £449.00** or pay £22.45 per month

K30 18-55 + 50-200 WR Twin Kit **Our Price £579.00** or £24.12 p/m K30 18-135mm WR Kit **Our Price £679.00** or £28.29 p/m



cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON - SAT 10AM - 5:30PM

NewsReview

2012 was a year full of action. AP news editor **Chris Cheesman** looks back



January

Fujifilm's Astalift anti-ageing face cream, deploying technology designed to make films last longer, goes on sale in Europe.

An Olympus M Zuiko

Digital ED 12-50mm f/3.5-6.3 EZ lens emerges as the firm insists launches would not be affected by accounting irregularities



February

Pentax unveils the DA-40mm f/2.8 XS lens for the K-01 CSC (pictured). Ricoh hopes that its 24-85mm lens module would serve as a 'killer' unit to expand its GXR system sales



Full-frame DSLRs



High-end compacts

Smartphone cameras

Choice of CSC lenses

Jessops 'centres of excellence'



Canon CSC commitment

March

AP speaks to Olympus whistleblower Michael Woodford (left) on the day three top officials were arrested in Japan. Sony unveils a whopper zoom for DSLRs in the shape of the 500mm f/4G, priced £11,000



April

Angry Nikon fans hit out after the firm admits it released the wrong prices for its D800 and D4 in pre-launch publicity. The firm blames an 'internal systems error'. Leica is set to offer a cappuccino with your camera as it advertises for an on-site 'barista' at its showroom in London's Mayfair



May

Leica dashes hopes of an affordable CSC, contrary to its suggestion the previous year. Four months later, it reveals the full-frame, 18-million-pixel M-E, marketed as an entry-level rangefinder, priced £3,900 (right). Nikon releases AF-S Nikkor 28mm f/1.8G FX lens



June

High-end Hoya filters become the latest target for counterfeiters. Nikon reveals an 18-300mm f/3.5-5.6G ED VR DX-format lens and a 24-85mm f/3.5-4.5G zoom for full-frame DSLRs



August

The new head of Jessops, Martyn Everett, dismisses talk that the chain had struck a financial deal with Canon as 'rubbish'. Tamron warns the public about inferior-quality grey imports

July

Jessops CEO Trevor Moore leaves the company to head up HMV. In a bizarre turn of events, Canon admits that the rubber on the grip of some of its new EOS 650D DSLRs could cause an allergic reaction on skin



September

AP becomes available on the Apple iPad – and is made free to print-edition subscribers. Epson launches the 'smallest-ever single-function A4 printer', the Expression Home XP-30



October

Hasselblad tells AP how it kept its Lunar CSC (pictured) top secret by covering the windows of its offices and transporting equipment in unmarked boxes. Canon launches new A3+ photo printers, the Pixma Pro-10 and Pixma Pro-100



December

The photo world bids farewell to portrait legend Cornel Lucas (pictured), who dies aged 92. Good news just before Christmas – photographers can now use the small-claims process to sue for copyright infringement



WHAT'S UP WHAT'S DOWN

Fujichrome Velvia film



Kodak

Jacobs store chain

Golden Wonder security

Low-end compacts



Boots in-store processing



November

The National Media Museum, which houses an historic photo archive, announces plans to cut costs after visitors fell 50% in a decade. Nikon unveils the D5200, a 24.1-million-pixel DSLR equipped with a metering sensor, AF and scene recognition system borrowed from the D7000

2012
IN REVIEW

DSLRs GO TO WAR AS C

In a year that combined photokina and London 2012, it seemed apt that camera makers were falling over themselves to release

THE FULL-FRAME

battleground witnessed a raft of new entrants in 2012, as lower-down the sensor-size chain compact system cameras fought to be crowned the new king of the interchangeable-lens camera.

Early in the year, Nikon signalled its intention to beat Canon in the race to launch a new professional DSLR for sports photographers in time for the Olympics, by unveiling the 16.2-million-pixel D4 to replace the D3S.

Canon, meanwhile, was hoping to pip Nikon to the post with the debut of its EOS-1D X. First announced in 2011, Canon claimed it would deliver the same resolution as the 21-million-pixel EOS-1Ds Mark III, despite having three million fewer pixels.

Also entering the full-frame battleground in February was the Nikon D800, a 36.3-million-pixel model, which appeared as the firm was keen to stress that camera

FULL-FRAME IN THE FRONTLINE

	Name	sensor size	top frame rate	ISO limit
NEW	Sony Alpha 99	24.3MP	6fps	25,600
NEW	Nikon D4	16.2MP	11fps	204,800
	Nikon D3X	24.5MP	5fps	6400
	Nikon D3S	12.1MP	9fps	102,400
NEW	Nikon D800 and D800E	36.3MP	4fps	25,600
	Nikon D700	12.1MP	5fps	25,600
NEW	Nikon D600	24.3MP	5.5fps	25,600
NEW	Canon EOS 6D	20.2MP	4.5fps	102,400
	Canon EOS 5D Mark II	21.1MP	3.9fps	25,600
NEW	Canon EOS 5D Mark III	22.3MP	6fps	102,400
NEW	Canon EOS-1D X*	18.1MP	14fps	204,800

* Announced in 2011

production was back on track after the natural disasters in Asia the previous year.

The pre-photokina kit frenzy saw Sony reveal the new 24.3-million-

pixel Alpha 99, which became the first full-frame camera with a translucent mirror, replacing the four-year-old Alpha 900 DSLR.

Around the same time, Nikon billed

its 24.3-million-pixel, full-frame D600 as a game-changer. Aimed at high-end photo enthusiasts, it would come with a sub-£2,000 price tag in a bid to attract a wider market.

Canon then hit back with the EOS 6D, a 20.2-million-pixel model with built-in Wi-Fi and GPS, also set to go head-to-head with Sony's Alpha 99.

But it was a surge in CSC lenses during 2012 that showed any detractors that the smaller format was not only here to stay but also threatened a market traditionally held by the mirror-toting DSLR.

CSC makers wasted no time in firing the first shots as we entered 2012. Olympus, seemingly unfazed by its financial scandal, planted a 1.44-million-dot EVF inside its new micro four thirds model, the 16.1-million-pixel OM-D E-M5.

And Fujifilm officially unveiled its first CSC, the retro-styled X-Pro1, while conceding that a new DSLR was now unlikely.

'CSC makers wasted no time in firing the first shots as we entered 2012'



SCs BOOM

the 'first', 'smallest' or 'lightest' full-frame camera]

WITH seven new full-frame DSLRs this year, 35mm-sized sensors are no longer the preserve of the professional. The Canon EOS 6D and Nikon D600 are perhaps the most relevant to enthusiasts. With a 20.2-million-pixel, full-frame sensor and a body-only street price of £1,800, the EOS 6D should be a hit. However, the D600 has a higher resolution of 24.3 million pixels, and at around £1,500 is cheaper than its Canon rival.

It has been all change at the top end of the full-frame DSLR market, too, where the emphasis has been on improving low-light sensitivity, for both sensors and AF, with both Nikon's D4 and the Canon EOS-1D X offering very good low-light shooting capabilities.

Canon's EOS 5D Mark III impressed with its new AF system, faster shooting rate and excellent video capabilities, but its 21.3-million-pixel resolution underwhelmed in light of Nikon's D800 which, with its class-leading 36.3-million-pixel resolution, is the camera that many enthusiast photographers aspire to own.

Let's not forget, too, that Sony recently launched its first full-frame, £2,300 SLT, the Alpha 99. This is the first full-frame digital camera to use a translucent mirror and electronic viewfinder, and it also uses dual phase-detection AF. This combines a traditional AF sensor with on-sensor phase detection, which is innovative technology that we may soon see in other DSLRs.

It is going to be interesting to see how these cameras fare in 2013.

TECHNICAL COMMENT

Richard Sibley Technical editor



It was full-frame steam ahead in 2012 as Nikon unveiled the 36.3MP D800 and Sony its 24.3MP Alpha 99, both featuring a top equivalent ISO sensitivity of 25,600

SURGE OF THE CSC

CANON entered the CSC arena with the APS-C-sensor-equipped, 18-million-pixel EOS M (pictured), after years of speculation.

Pentax's mirrorless K-mount camera, the APS-C-sized K-01, also surfaced – the striking looks of the 16.28-million-pixel model taking many observers by surprise.

Meanwhile, the 12.1-million-pixel Panasonic Lumix DMC-GF5 micro four thirds model joined the race to conquer DSLRs, boasting an AF speed of 0.09secs and replacing the Lumix DMC-GF3.

Samsung brought mobile internet connection to its NX range in the shape of the Wi-Fi-enabled NX20, NX210 and NX1000.

Sony's NEX-F3, a 16.1-million-pixel, APS-C-sized CSC was born in June, and Panasonic claimed that its new 16-million-pixel sensor-equipped Lumix DMC-G5 set a new benchmark for CSCs. It was blessed with 'more DSLR-like' handling.

Nikon revamped its J1 to launch the 10.1MP Nikon J2, the firm emphasising 'artistic potential'.



Sony debuted the 16.1-million-pixel NEX-5R, an APS-C-format model with a tilting touchscreen, and the 16.1-million-pixel NEX-6.

And a flurry of pre-photokina unveilings included the 16-million-pixel Panasonic Lumix DMC-GH3, kitted out with a 1.74-million-dot OLED EVF and a top ISO of 25,600.

Hasselblad raised multiple eyebrows when it announced plans to enter the CSC market in a tie-up with Sony. The Lunar would borrow electronics from the Sony NEX-7.

At the same time, Olympus showed its new 16.1-million-pixel Pen E-PL5 and E-PM2, borrowing its TruePic VI processor from the OM-D E-M5.

THE YEAR IN NUMBERS

£5,250

Raised for charity by sale of a semi-naked photo of Kate Moss

£100,000

Selling price of monster Fisheye-Nikkor 6mm f/2.8 lens

£1,700,000

Cash raised from auction of a Leica O-series model

£8,500,000

Bonuses to be paid to executives at cash-strapped Kodak

£10,000,000

Paid by Olympus to former CEO Michael Woodford in an out-of-court settlement

£382,000,000

Net loss at Olympus group for year to 31 March

THE RISE OF HIGH-END COMPACTS

CANON put an end to online rumours by announcing a new G-series compact flagship, the 14.3-million-pixel PowerShot G1X, at the Consumer Electronics Show in Las Vegas in January.

In the meantime, Sony's Cyber-shot DSC-RX100, with an f/1.8 Zeiss Vario-Sonnar T* lens, was primed for a summertime debut.

Samsung announced the EX2F, a 12.4-million-pixel compact sporting a 24-80mm f/1.4 Schneider-Kreuznach lens and built-in Wi-Fi.

And Nikon revealed a new 'expert'-level compact in the shape of the Coolpix P7700, a 12.2-million-pixel model with a burst rate of 8fps.

November would see the second CSC from Fuji. Like its X-Pro1 sibling, the X-E1 adopted a retro look but was smaller and included a flash.

In a glare of publicity, the world's first full-frame digital compact camera was unveiled – the Sony Cyber-shot DSC-RX1 – featuring a 24.3-million-pixel sensor and a 35mm f/2 Carl Zeiss T* Sonnar lens.

In the autumn, the 12.1-million-pixel PowerShot G15 – sporting a 28-140mm f/1.8 lens – became the new compact flagship from Canon.

2012
IN REVIEW



70-year-old chain Jacobs closed down, and a book about the Olympus scandal surfaced

TRIALS AND TRIBULATIONS

THE ACCOUNTING scandal at Olympus forced the entire company board of directors to quit after Japan's fraud squad raided the firm's Tokyo HQ and investigations continued into a £1.1 billion accounting cover-up.

Speculation that the notorious Japanese criminal underworld were involved remained unproven. Three officials – including former president Tsuyoshi Kikukawa – later admitted fraud, but not before CEO-turned-whistleblower Michael Woodford abandoned his bid to return to the company after failing to win support from key Japanese investors.

In the autumn, Sony confirmed a £400m investment in Olympus's medical and camera divisions – taking

around 11% of its share capital.

Meanwhile, over at Kodak, a bankruptcy protection filing in the United States appeared to spell the beginning of the end for the historic maker of the Brownie camera, though European bosses at the 124-year-old brand insisted they would not be hit.

Industry experts were quick to see the irony: Kodak missing out on the digital bandwagon, despite launching the first commercially available DSLR, the DCS 100, in 1991 and pioneering digital technology since the 1970s.

The significance of the news would intensify in February when Kodak announced it was pulling out of camera production altogether.

TECH TRENDS IN 2012

WHEN Leica unveiled a black & white-only digital rangefinder, the M Monochrom, it said it may expand the format if it was successful. So far, no other camera maker has followed suit, instead focusing on evolving technology designed to ease the sharing of photos, such as built-in Wi-Fi and Android.

Leica introduced live view and HD video to its digital rangefinder line in the shape of the 24-million-pixel Leica M, which used – for the first time – a Leica-made sensor.

But Leica CEO Alfred Schopf lamented the current inability of Wi-Fi to transfer large files quickly, suggesting that M users may have to wait a while for this technology.

Yet camera makers were told to move fast or miss out in the race

to equip products with the wireless features, as 3G connectivity made its way into a camera (the Samsung Galaxy Camera) for the first time.

Others also paid attention. Canon, Nikon, Panasonic and Olympus all revealed cameras with Wi-Fi either built-in or available as an option via an adapter.

Nikon's Wi-Fi-enabled compact, the £379.99 Coolpix S800c, allowed users to download 500,000 applications from the internet using the Android operating system.

In 2012 we saw further signs that low-end compacts are paying the price for the smartphone revolution. Olympus was among those to admit it may have to stop making cheaper compacts in the wake of the competition.

THE YEAR IN NUMBERS

27%

Fall in Kodak's revenue in the first three months of 2012

50%

Increase in Olympus CSC sales for three months to 30 June

€3,565

Knocked off 'entry-point' Hasselblad H4D-31 kit

£36,000

Price of Leica M9-P Edition Hermès-Série Limitée

£8,900,000

Cost of makeover for London's Photographers' Gallery

160

In-store film-processing labs expected to close at Boots

GIVE THE PERFECT CHRISTMAS GIFT

FROM ONLY

£19.99



PHOTO RIGHTS

The shocking experience of award

COPYRIGHT wrangles, corporate scandals and competition controversy added extra spice to AP's cauldron of news in 2012.

Then, just as we thought it was safe to go out, calamitous breaches of photographers' rights entered the mix once again.

Meanwhile, police misdemeanours by and large took a back seat in 2012, the nature of those reported by readers merited coverage for their sheer madness.

In June, *The Guardian* photographer Don Morley accused police in Surrey of harassment after he was quizzed over misplaced fears he and his friend Bernard Lockley had shot indecent images of a child on Guildford high street.

The men, who were both left in a state of shock following the accusation, strongly suspected



Committed to defending your photographic rights!

COPYRIGHT BATTLES

AN HISTORIC copyright battle that centred on an image of a red bus on a monochrome Westminster Bridge quickly became the most read news article to ever appear on the AP website. Lawyers warned that photographers who compose an image in a similar way to an existing one risk copyright infringement, in the first ruling of its kind – leaving many incredulous.

In the summer, photographers were further warned that people who help set up a photo shoot may later claim copyright if a written agreement is not drawn up beforehand. The caution followed a case held at the Patents County Court in July.

On a sour note for image-makers everywhere, British photographer Mark Stothard, already exposed for grabbing copyrighted images in 2009 without permission, was up to his old tricks three years on. Stothard was branded a 'con man' and 'fake', accused of stealing other people's photos from websites such as Flickr.

HTS MAYHEM JUST WON'T GO AWAY

1-winning photographer Don Morley reignited fears that some officials adopt a one-track mind

that off-duty officers had acted as 'agent provocateurs', alleging that a member of the public had only lodged a complaint after the officers had stepped in. A passing lawyer, who happened to witness the drama, backed the photographers' position and, as we investigated the matter further, the incident sparked coverage on BBC radio.

It wasn't all grim, though, with more U-turns in 2012 than a George Osborne budget.

Amateur photographer Robert Patefield won an out-of-court cash settlement from Lancashire Police, having sued the force for wrongful arrest while photographing Christmas festivities in Accrington in 2009.

And freelance photographer Jules Mattsson won an undisclosed payout from the Metropolitan Police after he was stopped while taking pictures

of a military parade in 2010.

In the spring, a London photographer won an apology from the Met after he was wrongly stopped from taking pictures of two police cars that had crashed into each other.

Then, after a public backlash, a school in Scotland overturned a ban on pupil Martha Payne's photos of school dinners that she had posted on a blog.

Perhaps the award for the biggest climbdown of the year, however, should go to Glasgow tube system bosses, who reversed highly controversial proposals to ban all photos from the city's underground system, after a report in AP led to mainstream media coverage and a nationwide campaign backed by Hollywood actor Alan Cumming.

But all-too-familiar petty rules continued to bite. An enthusiast felt

like a criminal when a security official banned his pictures of people ice skating at a Winter Wonderland fair in Cardiff, and a ban on the use of DSLRs at a disused London Tube station-turned-museum prompted cries of disbelief.

Reports of security guards misbehaving took the biscuit – or, perhaps, the crisp – in the case of a Golden Wonder plant in Scunthorpe. The famed snack maker was forced to apologise after security guards were filmed telling a photographer he was not allowed to take pictures of its factory.

The BBC's *Look North* programme was quick to pick up on the fiasco, as was photo rights campaigner Austin Mitchell MP, who quipped that Golden Wonder may have been making 'exploding bags of crisps that could be strategically dropped on enemy

lines' to use as a 'secret weapon'.

The tragic comedy continued when another hapless victim, John Harrington, was stopped by a security guard while taking pictures of a fish tank at a shopping centre in London. The official had apparently been instructed to look out for 'hostile' reconnaissance amid pre-Olympics terrorism fears.

As it emerged that DSLRs and CSCs would be banned from Olympic sporting events at Wembley, photographer Stan Green clashed with a Hampshire town mayor while trying to take photos of an Olympic torchbearer.

Even a council member himself fell victim to officialdom this year. Much to his horror, Cambridge Councillor Kevin Price was banned from taking pictures at his local shopping centre.



Souvenir maker Temple Island Collection Ltd won a copyright ruling against New English Teas, which had used a similar photo of a bus on Westminster Bridge on its packaging

2012
IN REVIEW

ON THE WAY IN 2013?

The upcoming PMA and CES shows in the US will witness the first kit of the New Year

IN JANUARY, Pentax remained tight-lipped over a full-frame DSLR. However, it seems the firm's cameras will strike a rich seam of investment in the wake of the Ricoh takeover in 2011.

Fujifilm outlined details of four more lenses it plans to launch for its X-Pro1 CSC in 2013. Hiroshi Kawahara, who heads up Fuji's Product Planning operations, said photographers can expect to see a 28mm f/2.8, 23mm f/2, 70-200mm f/4 and 12-24mm f/4 lenses as part of a plan to build a stable of 'nine or ten' optics for the camera inside two years.

In 'early 2013' we can expect to see a 56mm f/1.4, 27mm f/2.8 'pancake', 23mm f/1.4, 55-200mm f/3.5-4.8 OIS telephoto and 10-24mm f/4 OIS super-wide zoom.

Meanwhile, Samsung's Digital Imaging sales and marketing vice-president Sun Hong Lim said the firm wants to 'democratise' CSCs by making a wider range and making them more affordable. He also hinted at higher-end CSCs – but not just yet.

Future 3G Galaxy Cameras from Samsung may include a larger, possibly APS-C-sized sensor, if customers demand it, and the firm may extend Android technology to its NX range.

Nikon's general marketing manager Nobuaki Sasagaki ruled



Fuji's X-series designer, Masazumi Imai, after an interview with AP at the photokina show in September

out any immediate thoughts of a larger-sensor CSC, however, as did Panasonic, which said it had no plans to launch an APS-C-sized sensor in a high-end CSC (the micro four thirds Lumix DMC-GF3 was unveiled at photokina in the autumn).

Instead, Ichiro Kitao, director of Panasonic's digital stills camera business, said the firm would focus on 'improving the quality of our lenses'.

Sony said it was unlikely to launch

another conventional DSLR as it focused on its SLT (single lens translucent) models.

Meanwhile, in a bid to pacify its four thirds users, Olympus revealed it was working on a new camera body to 'fully utilise' the focusing performance of DSLR lenses. It is unclear, however, whether we will see a new DSLR or a mirrorless model.

At photokina 2012, Fuji officials said they were seriously investigating the possible launch of a full-frame CSC, and were focusing on the imaging sensor and processor that would be needed.

Also purposeful was Canon, which ruled out an EVF-version of its first CSC, the EOS M, saying it does not see a need in the consumer market that the camera is aimed at.

Days earlier, Sony told us it was considering the launch of a higher-end, full-frame, DSLR-style camera for filmmakers and broadcasters.

Swedish firm Hasselblad shocked the photo world when it announced plans to enter the CSC market, in a tie-up with Sony. The electronics inside the €5,000 Lunar will be based on the Sony NEX-7 with a body designed in Italy.

A Hasselblad-branded DSLR is set to follow in mid-2013, and a compact camera soon after.



EISA AWARD WINNERS 2012-2013

The best products of last year according to the European Imaging and Sound Association

- Maestro photo contest 1st place **Rob van Thienen, Belgium**
- European camera **Nikon D800**
- European SLR camera **Sony Alpha 57**
- European advanced SLR camera **Canon EOS 5D Mark III**
- European professional camera **Nikon D4**
- European CSC **Olympus OM-D E-M5**
- European advanced CSC **Samsung NX20**
- European professional CSC **Fujifilm X-Pro1**
- European compact camera **Canon PowerShot G1 X**
- European advanced compact camera **Sony Cyber-shot DSC-RX100**
- European travel camera **Sony Cyber-shot DSC-HX20V**
- European all-weather camera **Olympus Tough TG-1**
- European lens **Tamron SP 24-70mm f/2.8 Di VC USD**
- European macro lens **Sigma APO Macro 150mm f/2.8 Ex DG OS HSM**
- European CSC lens **Panasonic lumix G X Vario 12-35mm f/2.8 Asph**
- European photo printer **Canon Pixma Pro-1**
- European photo software **Adobe Photoshop Lightroom 4**

BOWING OUT IN 2012

- Legendary Magnum Photos photographer Eve Arnold died aged 99
- Sad news reached us that Michihiro Yamaki, the founder of Sigma, had died aged 78. He was a legend of the industry and was interviewed by AP many times. His son Kazuto would take over the reins
- Tributes were paid to photographer Sir Simon Marsden, known for his gritty black & white images of mystical landscapes, Gothic graveyards and old ruins. He was 63
- French photographer Remi Ochlik died in the battlegrounds of Syria, aged 28
- Reports emerged that Antony Barrington-Brown, the photographer behind the famous 1953 portrait of the Cambridge researchers who discovered DNA, had been killed, with



Magnum photographer Martine Franck, the wife of legend Henri Cartier-Bresson, died aged 74

his wife Althea, in a car crash in Wiltshire

- Czech photographer Dagmar Hochova died, aged 86
- Pulitzer Prize-winning German photojournalist Horst Faas, famed for his coverage of the Vietnam War, died aged 79
- E Emrys Jones, who had acted as a mentor to renowned photojournalist Philip Jones Griffiths, died aged 97
- Indian fashion photographer Prabuddha Dasgupta passed away aged 58
- Magnum Photos Martine Franck, the wife of Henri Cartier-Bresson, left the photo stage, aged 74
- Malcolm Browne, a Vietnam photographer whose 1963 image of a burning monk shocked the world, died aged 81
- Tributes were also paid to photographer Cornel Lucas, credited as one of the pioneers of movie portraiture of the 1940s and 1950s. He died aged 92

THE YEAR IN NUMBERS

3%

Growth in turnover at Jessops for the year to 1 January 2012

10%

Fall in UK sales of DSLRs from September 2011-February 2012 following Thailand floods. Rise in R&D spending at Carl Zeiss

11%

Plunge in unit sales of compact cameras in the UK for the year to May 2012

EYES ON QUALITY



EISA is the unique association of 50 special interest magazines in audio, home theater, in-car electronics, mobile electronics, photo and video, from 19 European countries.

Every year the EISA jury rewards the best products available in Europe with the EISA Award. The quality of the winners is undeniable, having been independently reviewed in our member magazines and voted for, collectively, by its 50+ expert editors.

All EISA winners may use the official EISA logo - it's your assurance of outstanding product quality.

HOME OF AMBITION

www.eisa.eu



APReview

The latest photography books, exhibitions and websites. By Gemma Padley



© THE TITONS AND THE SNAKE RIVER, GRAND TETON NATIONAL PARK, MONTANA, 1942. PHOTOGRAPH BY ANSEL ADAMS



CLEARING WINTER STORM, YOSEMITE NATIONAL PARK, CALIFORNIA, c1927. PHOTOGRAPH BY ANSEL ADAMS. BOTH PICTURES: COLLECTION CENTER FOR CREATIVE PHOTOGRAPHY, UNIVERSITY OF ARIZONA. ©THE ANSEL ADAMS PUBLISHING RIGHTS TRUST. IMAGE COURTESY OF DAVID HARRINGTON

EXHIBITION

Ansel Adams: Photography from the Mountains to the Sea

Until 28 April 2013. National Maritime Museum, Romney Road, Greenwich, London SE10 9NF. Tel: 0208 858 4422. Website: www.rmg.co.uk. Open daily 10am-5pm. Admission: adults £7, concessions £6, children (15 and under) £2

ANSEL Adams is undoubtedly one of photography's greatest practitioners, certainly in the 20th century and arguably of all time. A master photographer, his evocative and breathtaking American landscapes have fascinated generations of photographers and continue to intrigue. Countless exhibitions of his work have taken place over the years, but if you think you have seen it all, think again.

This exhibition at London's National Maritime Museum takes 'water' as its central theme and brings together more than 100 original Adams' prints depicting bodies of water drawn predominantly from the Ansel Adams Archive. Adams, the organisers explain, had a lifelong fascination with water in all its forms. From epic seascapes, dramatic rapids and geysers to crashing waterfalls, ponds, rivers and ice-locked

landscapes, this is the first exhibition to look at Adams' photographs of water.

Photographs on display include the first image Adams ever made, at the age of 14, plus iconic pictures such as 'Clearing Winter Storm' (above) and 'Stream, Sea, Clouds, Rodeo Lagoon, Martin County, California', and his favourite work, 'The Golden Gate Before the Bridge, San Francisco, c1932', which is thought to have hung above his desk.

BOOK

**Wildlife Photographer of the Year, Portfolio 22**

The Natural History Museum, £25, hardback, 160 pages ISBN 978-0-56509-317-4

IN AP 27 October, we published a feature about the Veolia Environnement Wildlife Photographer of the Year competition. If you missed it or have yet to visit the exhibition, here's a chance to snap up the winning images from 2012. The book to accompany the current exhibition that runs until 3 March 2013 at the Natural History Museum in London showcases the best entries submitted this year in all categories. Featuring some 100 images

by 80 international photographers, the subjects photographed are diverse and frequently breathtaking. In some instances, you can't help but wonder how the photographer took the picture they did. From bighorn sheep in the snow-covered mountains of Canada's Banff National Park to lions in South Africa (above), this collection is as international, wide-ranging and inspiring as ever.

**Seduced by Art: Photography Past and Present**

By Hope Kingsley and Christopher Riopelle. The National Gallery, £19.95, paperback, 215 pages, ISBN 978-1-85709-568-5



IN A BOLD move, the London gallery is holding an exhibition that looks at the relationships between historical painting and photography. The photographs on display date from the 19th century to the present day and include work by Julia Margaret Cameron (left), Martin Parr and Simon Norfolk.

To appreciate the works first-hand you really need to visit the exhibition, but the catalogue, *Seduced by Art: Photography Past and Present*, is interesting in its own right. Divided into chapters that cover genres including landscapes, portrait photography and still-life, the catalogue places key paintings and photographers side by side and comments on possible links between the history of painting and photography. With approximately 150 illustrations, it is an interesting take on a discussion that is as relevant today as ever.

The exhibition *Seduced by Art: Photography Past and Present* is on show at the National Gallery until 20 January 2013. For more information visit www.nationalgallery.org.uk.



BOOK

awkwardfamilyphotos.com

AWKWARD Family Photos features photographs of families caught in all sorts of embarrassing poses and situations. The site was started by two friends and now receives submissions from over the world. Visitors can browse through categories such as Family Portrait, Holidays and Weddings, tittering at the misfortunes of others. It isn't particularly well designed, but if you're looking for a little light relief this site may hit the spot.

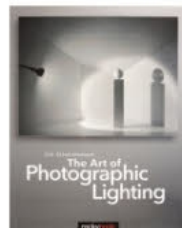


WEBSITE



CONDENSED READING

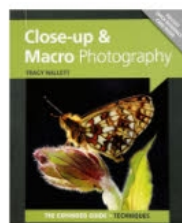
A round-up of the latest photography books on the market



● **THE ART OF PHOTOGRAPHIC LIGHTING** by Eib Eibelshaeuser, £34.50 With its impossibly broad title, this book sets itself up for a fall. It may be a sizeable tome, but unfortunately only manages to skim the surface of lighting techniques, which is a huge area of photography as any photographer will testify. Lacking direction and focus, give this one a miss. ● **TEN PHOTO ASSIGNMENTS TO DEVELOP YOUR PHOTOGRAPHIC SKILLS**



by Amanda Quintenz-Fiedler, £15.50 A nice idea for a book, this how-to guide focuses on practical assignments with the aim of helping photographers improve essential field skills. Assignments are designed to improve metering, composition and exposure, among others, but the slightly patronising tone is a little off-putting. ● **CLOSE-UP & MACRO PHOTOGRAPHY**



by Tracy Hallett, £14.99 If you are new to macro and close-up photography and unsure where to begin, this book may offer some useful starting points. Nicely assembled with a good balance of text and images, the book breaks down topics into manageable chunks and is clear and easy to read. ● **PHOTOGRAPHY CHANGES EVERYTHING**



by Marvin Heiferman, £25 Despite its rather strange title, this collection of essays on photography covers some interesting topics and ideas. Well-worn subjects, such as photography and terrorism, and photography and celebrity, are featured, but there are many other areas that provide considerable food for thought.

Letters

Share your views and opinions with fellow AP readers every week

WE'VE NEVER HAD IT SO GOOD

Martin Topping (AP 1 December) moans that digital photography is now much more expensive than when he used film. In fact, the opposite is the case – photography has never been cheaper.

In 1980, I bought a brand-new (entry-level) Pentax K1000 SLR with kit lens for £150. Earlier this year, I bought a brand-new (flagship) Pentax K-5 with kit lens for £700. Using the Government's online money comparison calculators, the K1000 today would have cost £776 based on average earnings, which is 11% more than the K-5. Add to this the fact that the K-5 is a top-of-the-range Pentax camera and it gets even better. Whichever way you look at it, modern cameras are significantly cheaper. 'But what about picture quality?' I hear the sceptics say. I find that the 16-million-pixel sensor on my K-5 leaves the K1000's film performance far behind, despite the K1000 being a great camera.

On top of this improvement to price and picture quality comes the cost of the photographs themselves. In the 1980s, I used to shoot one 36-exposure film per month, costing about £10 a time (film/developing/printing) based on a label I recently found on an old Jessops print envelope, making prints around 27p each. Today, I can take more than 520 JPEGs at a time on an 8GB SD card (cost £9) and get them printed in-store for 22p each for up to 36 prints, or for as little as 5p each when ordering larger quantities. And before anyone says, 'Oh yes, but you now need a computer,' well, I don't if I use the in-store facilities, so the costs are still comparable. Add to this that I often threw away a number of pictures on each film due to the wrong exposure or poor focusing, and the modern 'just-take-it-again' digital system wins hands-down.

As Harold Macmillan once said, 'Let us be frank about it: most of our people have never had it so good.'

Graham Woodward, Nottinghamshire

Photography has never been cheap, but it is becoming more accessible all the time, especially for those who never feel the need to print!

– **Damien Demolder, Editor**

TOO MUCH NEGATIVITY

Regarding Martin Topping's letter in AP 1 December, I cannot help but feel that he is being excessively negative about less-affluent people being priced out of digital photography competitions. I have shots on my wall at home, blown up to 20x16in size, taken with a 6-million-pixel Canon EOS D60 that easily match the quality of those I now take with my Canon EOS 60D. So why change, you might ask? Well, purely because shooting local non-league football, I need the higher ISO capability of the more modern camera.

However, if you never shoot above, say, ISO 400, then cameras such as the EOS D60, Nikon D70, Konica Minolta Dynax 7D and so on will, with decent glass, give

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

A PREFERENCE FOR BLACK & WHITE

Gemma Padley's article *A legacy of colour* (AP 24 November) raises the interesting question of why some iconic photographers have preferred black & white to colour. The article uses the argument that colour film was slow, although in fact, action and street photography were still possible in good light with a reasonable aperture – I was taking slides of motorcycle racing around 1960. I think there are a couple of much more important issues here.

First, there is the potentially distracting effect of colour, which traditional black & white photographers, from Cartier-Bresson to Ansel Adams and Paul Strand, found problematic. Composition in colour is a very different ball game, but some have mastered it, such as Joel Meyerowitz and Steve McCurry. See, for example, Fred Herzog's picture 'Man with Bandage': the red bin is a distraction and a false focal point. Covering the bin (perhaps also the red hotel sign) changes the composition completely, with focus now on the old lady staring at the man. However, Joel Meyerowitz's picture in the same article, 'Fifth Avenue', uses colour much more successfully, focusing on the echoed pairs of people.

Second, there is the question of why we see black & white as 'real', even with its life-colour missing. In fact, our brain has evolved to process black & white (allowing for a little toning) in a largely independent channel from colour – perhaps we had early ancestors who were colour-blind? The net effect is that we can interpret the real world quite happily without the need for colour. The world we see in black & white is more highly structured in form than when there are pools of colour to engage the eye.

So, colour and black & white are very different skills, and it is rare to find a master of both. **Geoff Roe (author of *Photographic Composition*), Cheshire**



COLOUR CONNOISSEURS

Photographers Joel Meyerowitz, Trent Parke and John Webb talk about what colour photography means to them

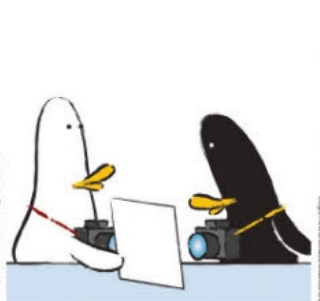
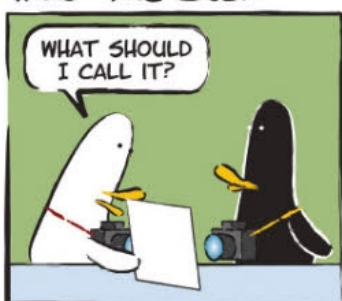
Joel Meyerowitz: 'Colour is a distraction and a false focal point. Covering the bin (perhaps also the red hotel sign) changes the composition completely, with focus now on the old lady staring at the man. However, Joel Meyerowitz's picture in the same article, 'Fifth Avenue', uses colour much more successfully, focusing on the echoed pairs of people.'

Trent Parke: 'Colour is a distraction and a false focal point. Covering the bin (perhaps also the red hotel sign) changes the composition completely, with focus now on the old lady staring at the man. However, Joel Meyerowitz's picture in the same article, 'Fifth Avenue', uses colour much more successfully, focusing on the echoed pairs of people.'

John Webb: 'Colour is a distraction and a false focal point. Covering the bin (perhaps also the red hotel sign) changes the composition completely, with focus now on the old lady staring at the man. However, Joel Meyerowitz's picture in the same article, 'Fifth Avenue', uses colour much more successfully, focusing on the echoed pairs of people.'

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

What The Duck



<http://www.whattheduck.net/>



GREAT XF1 FEATURE

Having recently been pleased to receive the birthday present of a new Fujifilm XF1, I was very interested to see Tim Coleman's review of the camera in AP 1 December. The XF1 is the modern-day equivalent of the folding 'Vest Pocket' cameras of old. However, as I am someone who particularly likes to take people shots with limited depth of field, I generally like to use cameras with larger sensors and longer focal lengths. Therefore, I have found a great XF1 feature that is not mentioned in the review: pro focus mode.

Full-frame DSLRs are great for portraits, but pretty hefty to carry around. I can keep the XF1 with me all the time and with this feature, despite its tiny focal length, still get superb shots with excellent bokeh effects. Admittedly, these are produced through the firmware merging multiple consecutive shots, but even with lively children as subjects the results can be very attractive.

Perhaps photography enthusiasts may frown on effects produced by firmware rather than purely by lenses, but curiously these people will often accept digital manipulation in post-production. I am very happy to let the camera help me achieve good results, whether by optical or digital means! **Adrian Johnson, via email**

excellent shots for around £120, and even more modern cameras, such as the Canon EOS 30D, are available for less than £200. So don't despair, Mr Topping: unless the competition is for shots of black cats in coal cellars, you can still compete with more affluent photographers. **Nigel Cliff, via email**

PERSONALITY OVER QUALITY

Would the Duchess of Cambridge's images from a recent trip to Borneo (News, AP 15 December) get the same attention if they had been taken by a 'commoner'? Somehow I don't think so. Once again, quality gets put to the side in favour of personality. She is definitely not, nor ever will be, anywhere near the level of the late Lord Lichfield.

Brian McDonnell, via Facebook

OLYMPUS SCREEN ISSUES

The Olympus Pen E-PL5 may well have the same sensor as the firm's own OM-D E-M5 (AP 1 December), but that won't help you if you can't see to frame and focus the subject. As I found with my Pen E-P2, the LCD screen is useless in many situations. The VF-2 electronic viewfinder is a great improvement, but you can't use it with a



flash on the hotshoe. Any serious work with flash, such as macro, requires the OM-D.

As for the obsession with touchscreens, down and dirty macro in moist conditions gets enough marks on the LCD screen of my E-P2 to rapidly make its use as a viewfinder difficult-to-impossible. **Harold Gough, via email**

There are some situations in which you can't beat a viewfinder, and I suppose many of those are situations in which you won't also need flash, but the screen of the E-PL5 is much improved over the E-P2 and clear enough in all but the most direct bright light – Damien Demolder, Editor

BACK CHAT

Don't forget to use your camera to record memories of this Christmas, pleads AP reader Melvyn Dover

CHRISTMAS time for me consists of the Twelve Days and the Eve, rather than a long-lasting activity from September to the end of December. Often, it's been a time for over-indulging in drink and food, for prolonged television viewing. I'm ashamed to say, it's usually been a time when I've forgotten to take photographs or video.

It's only during later years that I realised Christmas time with the family passed without me capturing the event, yet it's one of the most colourful times of the year. Why have I never taken the family putting up decorations? How many pictures have I of our Christmas tree and decorations? Or of the lights, and the rooms covered in paper-chains and lanterns? How many pictures have I taken of the wonderful meals we used to have, traditional Christmas home-cooked fare? Why did I never capture the delighted faces as presents were opened, or someone finding a sixpence (ask your Gran) in the pudding?

There was one exception, although it didn't involve the family. Once I took photographs of the Boscombe to Bournemouth walk along the seafront. On each lamp-post there were lights, motifs of Santa, Christmas trees and reindeer, as well as a chain of coloured lights. I'm glad I photographed those. Today, they've been replaced by CCTV cameras, and generations have been denied the pleasure of seeing and photographing them.

Yet family photos have been scarce. I've been trying to find an answer. Or is it an excuse? Perhaps it's because taking photographs puts me in the role of observer, when it's definitely a time for taking part. Many a time I've been the one in the family to wield a camera – and so haven't been recorded for posterity, too, even at family weddings! Perhaps there are simply too many other things to think about.

Christmas time nowadays is different. The past few years I've planned to settle in, cook a good meal and chill out. Then the sun has burst through. I've changed plan, reached for the camera and gone walkabout.

There's something about being out on Christmas Day. Almost everyone you pass speaks to you and the feeling of the day being special lingers. There's often nothing tangible to photograph – snow can no longer be relied on to make the day resemble a traditional yuletide card – but I usually find there's a robin around somewhere, and plenty of red berries against a plain blue sky. Who knows, maybe there's an icicle or two to capture.

I enjoy photographing the locale. Once I headed for a lake and took photographs at certain spots around it. Another photographer was following, stopping in the same places and taking similar shots. A case of great minds thinking alike! In mid to late afternoon, the outside of houses blaze with decorations and flashing lights.

Have yourself a wonderful Christmas – but don't be like me. Don't let too many pass without wielding a camera.

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

Cathal McNaughton tells the story behind this image of a man who has lived in a house without electricity for 29 years

THIS image of John McCarter, reading by a window, is part of a series of photographs. You can see more of the pictures on the blog on my website. John is in his late 70s and has been living without mains electricity at his home at Downhill, County Londonderry, Northern Ireland, for nearly 30 years. It seems incredible that a pensioner who lives so close to the prosperous Causeway Coast tourist area lives in such basic conditions. He has a gas cooker, but no fridge, and reads by candlelight during the long winter evenings. John is an incredibly healthy, fit man for his age, but the freezing winter temperatures he is living in are starting to take their toll.

I'd read about John in the local newspaper and the story appealed to me, so I was keen to talk to him. I located his house, knocked on the door and got chatting.

John told me that when he first moved into the house many years ago there was no electricity, but that he didn't mind because the simple way of life appealed to him. However, now he feels differently. Every day is a struggle for him – from the moment he gets up to the moment he goes to bed. The house stands in the shadow of a large cliff that rises above it and for long periods of the year John doesn't see much of the sun because of where the house is positioned. He explained that he has been involved in a drawn-out dispute with his landlord about connecting the property to mains electricity. The mains supply is just at the end of his garden, but while the dispute continues John remains without electricity, relying instead on coal fires and candles. I spent a couple of days with him to see how he copes, arriving early in the morning to make use of the available light.

John is the perfect host and I couldn't have felt more welcome than when I arrived at his modest wooden home. I got to know him quite well over the time I spent with him, which was a period of a few weeks. I wanted to photograph his story as honestly, simply and as sympathetically as possible – to convey a sense of what it was like living in those conditions. I photographed both inside and outside the house to give a sense of the surroundings, to show how isolated John was, which was also an important part of the story.

I started by spending time with John so I could get to know him a little and get a feel for where he was living. The pictures then come more naturally. It's vital to build a sense of trust with your subject for a project like this – you wouldn't get past the door otherwise. I think it's important to be honest about what you're trying to do. Some photographers might be slightly dishonest and say what they need to say to get the pictures they want, but I think you come away with an incomplete picture if you do

this because you're forced to work in a rush in case you are 'found out.' If you take time to develop a sense of trust, you have a better chance of capturing the subtle nuances and atmosphere that complete the story.

I love getting to know a person and photographing them over a period of time. My heart lies in this type of photography – it's where I'm most comfortable. When you're working to a deadline on news assignments you don't have time to build a rapport with a

© CATHAL MCNAUGHTON



To see more images by Cathal or to book a place on one of his workshops, visit www.cathalmcnaughton.com

To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com



person and you might have to take pictures in a hurry, but with a longer project you have time to think about what shooting angle works best, the composition and so on. You can even come back at a later date to take the picture if the light isn't right.

The reason John is sitting here is so he can use the light to read. If I hadn't taken the time to get to know him he might not have felt comfortable enough to be himself with me while I took photographs. In the end, I was able to blend into the house and he

could just go about his business. Moments like these make the most special pictures.

When I took this picture I was actually in an adjacent room, which meant that I wasn't interfering with the scene. The house is quite unusual in that it has a small window in one of the partitioned walls to allow what little light there is through to the rest of the house. I was able to frame John within the two windows. The house was so small inside that I had to use a wideangle lens to show the interior effectively. I was shooting

using available light in a house without electricity that was very dark to begin with. I took this image using a 16–35mm lens with my Canon EOS-1D Mark IV and I was shooting at approximately 1/60sec at f/2.8 using ISO 1600. I took each shot slowly and carefully to make sure the images were sharp. To have the opportunity to shoot a story like this, where you can perhaps put a little bit of your heart and soul into the pictures, is one of the reasons why I love photography. **AP**

**Cathal
McNaughton**
was talking to
Gemma Padley

Grays of Westminster®

Exclusively... Nikon



Nikon FROM GRAYS ... ELEMENTARY

D600



"The holy grail of all things Nikon."

— John Gravett,
Photographic Director,
Lakeland Photo Limited

0% OR LOW INTEREST FINANCE

No deposit Required

020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,395.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,695.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,595.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,895.00
Nikon D800 DSLR body.....	£2,025.00
Nikon D800 + MB-D12 Grip Kit.....	£2,320.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,330.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,255.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,560.00
Nikon D800E DSLR body.....	£2,399.00
Nikon D800E + MB-D12 Grip Kit.....	£2,695.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,699.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,615.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,899.00
Nikon MB-D12 Grip for D800E/D800.....	£329.00
Nikon D600 DSLR body.....	£1,495.00
Nikon D600 + MB-D14 Grip Kit.....	£1,730.00
Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,920.00
MB-D14 Grip for D600.....	£249.00
Nikon D300S SLR body.....	£1,129.00
Nikon D300S + MB-D10 Grip.....	£1,299.00
Nikon D300S + AF-S 18-85mm f/3.5-5.6G ED VR DX.....	£1,545.00
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,699.00
Nikon D7000 SLR body.....	£649.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£789.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,249.00
Nikon D7000 + MB-D11 Kit.....	£865.00
Nikon D90 SLR body.....	£465.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£609.00
Nikon D3200 SLR body.....	£399.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£460.00
Nikon D5200 SLR body.....	£719.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£819.00
Nikon D5100 SLR body.....	£349.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£425.00
Nikon D3100 body.....	£295.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£319.00

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit.....	£299.00
Nikon 1 V1 10mm Kit.....	£575.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit.....	£475.00
Nikon 1 V1 10-30mm Kit - Black.....	£399.00
Nikon 1 V1 10mm Kit - Black.....	£575.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit.....	£585.00
Nikon 1 V2 10-30mm Kit.....	£799.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£969.00
Nikon 1 J1 10-30mm Kit.....	£299.00
Nikon 1 J1 10mm Kit.....	£415.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit.....	£489.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N5 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£150.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£645.00
AF-S 12-24mm f/4G IF-ED DX.....	£835.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£449.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£589.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£719.00
AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£289.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00

50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,499.00
AF-S 28mm f/1.8G.....	£579.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 50mm f/1.4G IF.....	£279.00
AF-S 50mm f/1.8G IF.....	£165.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,199.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£849.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£429.00
AF-S 24-120mm f/4G ED VR.....	£829.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£679.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,589.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,172.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,899.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,025.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 500mm f/4G VR IF-ED.....	£5,875.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£399.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4D AF IF-ED.....	£495.00
24-85mm f/2.8-4D AF IF.....	£545.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,235.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£199.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£609.00
200mm f/4D AF Micro IF-ED.....	£1,245.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£339.00
SB-700 Speedlight.....	£229.00
SB-400 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£289.00
SB-R200 Wireless Remote Speedlight.....	£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE

CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,325.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

SPECIALISING IN THE EXCEPTIONAL

Photographs by Tony Hurst



NIKON F PHOTOMIC FTn APOLLO BLACK AND CHROME MODELS

Nikon F Photomic FTn 'Apollo' body, chrome and black models

The name "Apollo" derives from Nikon's association with NASA during the Apollo space programme when Nikon supplied both test equipment and equipment to be used on flights. The APOLLO Nikon F bodies all had serial numbers beginning with 72*** and 73*** and were the very latest and best of the truly iconic F generation (incorporating improvements as a result of years of professional feedback). F cosmetics changed late in production to match the then currently produced and just introduced F2. The Apollo F was updated with a plastic tipped F2 type advance lever and self timer, and stronger camera strap eyelets. Earlier Apollos had the standard F flash connection, later ones had the F2 type threaded PC connection. We are pleased to offer both a chrome example in new condition, body boxed (believed unused) with papers. Serial number 7205967 and black version (unboxed) serial number 7372506. POA



TO ORDER TELEPHONE
020-7828 4925

Truth be told

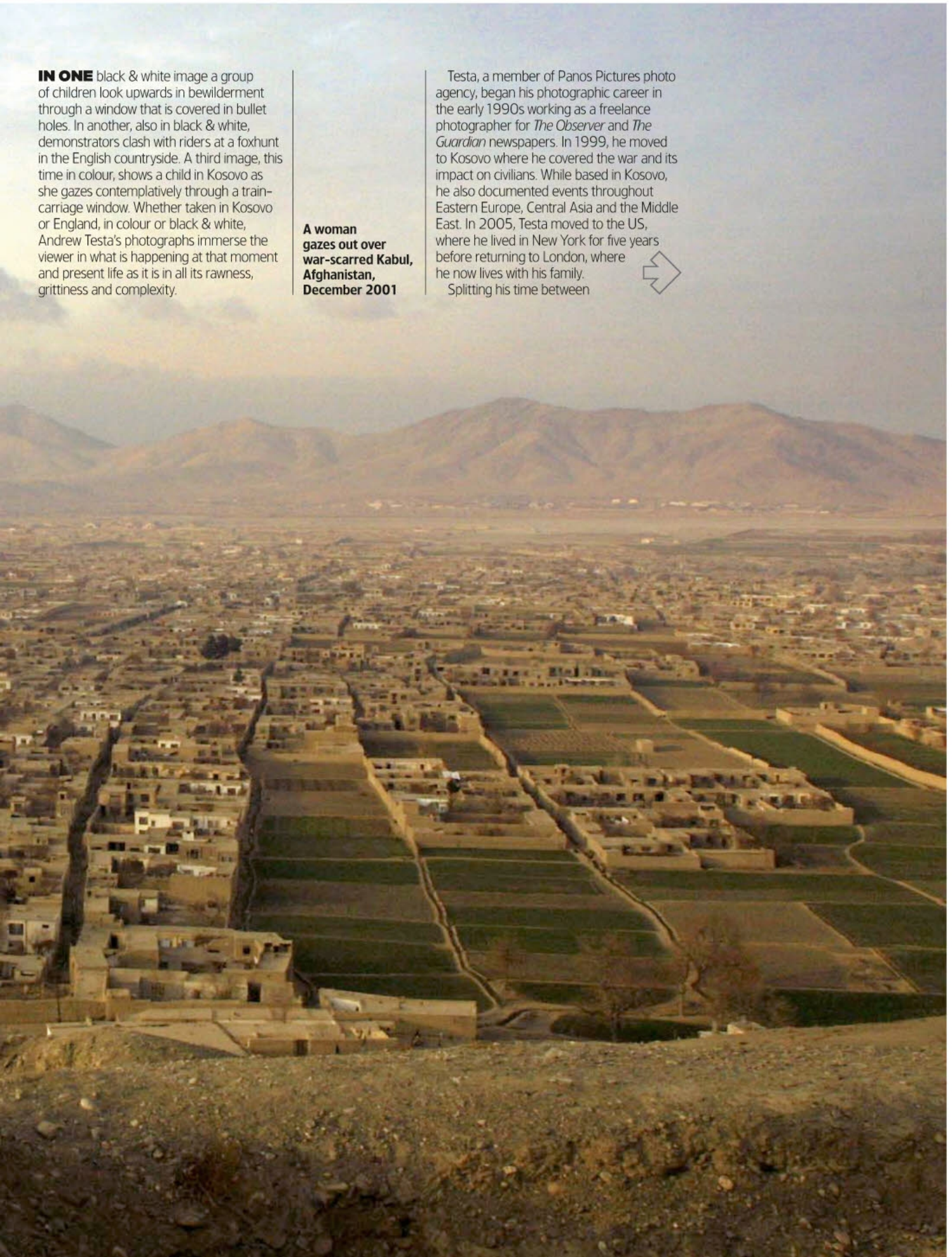
Andrew Testa has photographed in some of the most dangerous parts of the world documenting human strife, struggle and conflict. He talks to **Gemma Padley** about his approach to photography and shares his thoughts on today's photojournalism industry



IN ONE black & white image a group of children look upwards in bewilderment through a window that is covered in bullet holes. In another, also in black & white, demonstrators clash with riders at a foxhunt in the English countryside. A third image, this time in colour, shows a child in Kosovo as she gazes contemplatively through a train-carriage window. Whether taken in Kosovo or England, in colour or black & white, Andrew Testa's photographs immerse the viewer in what is happening at that moment and present life as it is in all its rawness, grittiness and complexity.

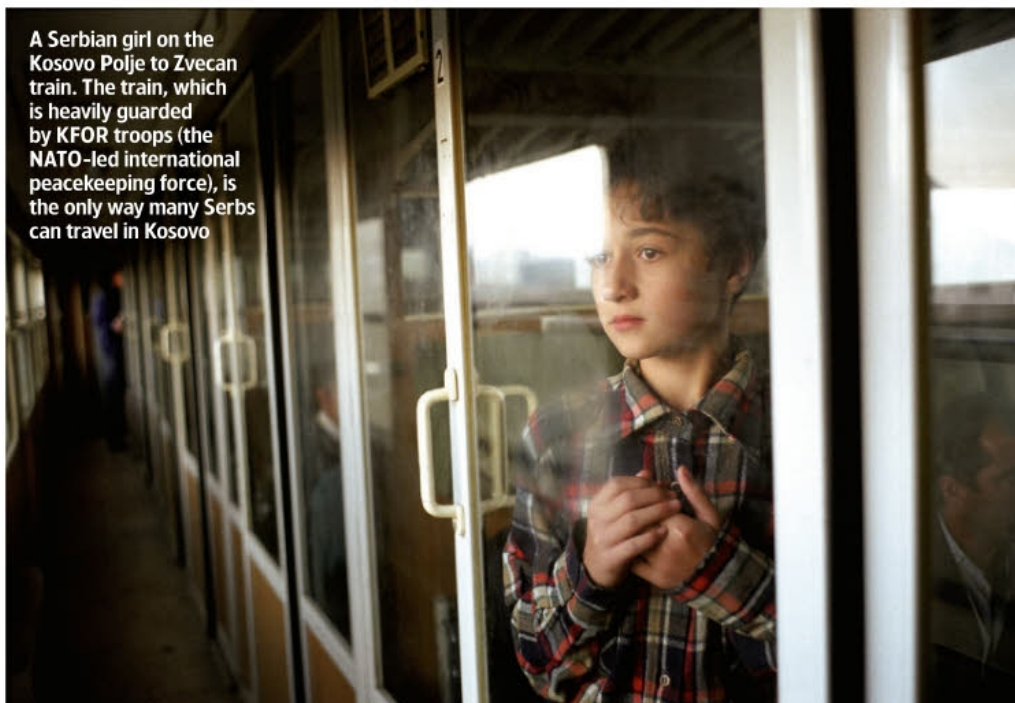
A woman gazes out over war-scarred Kabul, Afghanistan, December 2001

Testa, a member of Panos Pictures photo agency, began his photographic career in the early 1990s working as a freelance photographer for *The Observer* and *The Guardian* newspapers. In 1999, he moved to Kosovo where he covered the war and its impact on civilians. While based in Kosovo, he also documented events throughout Eastern Europe, Central Asia and the Middle East. In 2005, Testa moved to the US, where he lived in New York for five years before returning to London, where he now lives with his family. Splitting his time between





A Serbian girl on the Kosovo Polje to Zvečan train. The train, which is heavily guarded by KFOR troops (the NATO-led international peacekeeping force), is the only way many Serbs can travel in Kosovo



➔ long-term personal projects and commissioned editorial assignments, Testa is a regular contributor to *The New York Times* and his work has been published in *Newsweek*, *Time* and *The Sunday Times Magazine*, to name just a few publications. He was a World Press Photo category winner in 2002 and has received a Getty Grant for editorial photography for his work in Kosovo.

'I knew [photojournalism] was what I wanted to do right from the get-go,' says Testa. 'I grew up with *The Sunday Times Magazine* and *The Observer Magazine*, who were publishing the work of photographers such as Don McCullin. I wanted to report on things that I felt were important. I'd look around for quirky stories and started photographing demonstrations and so on. My first picture was published in *The Guardian* while I was still at college in the late 1980s.'

FILM AND DIGITAL

Testa now works almost entirely digitally, but he started out using a Canon AE-1 35mm SLR. He went on to buy a Canon EOS D30



Left: This image, taken in March 1999, shows Albanian children looking at bullet holes left after a Serb attack on an Albanian café in Pristina, Kosovo, in which one man died and four were injured 'This attack marked a moment in the Kosovo war where fighting started to move into the city,' says Testa. 'The daily reality for these innocent children rapidly changed to one of murders and bombings and ultimately ethnic cleansing'

Below: Eco-warriors protest against the construction of the M65 motorway in Lancashire, with one climbing a tree to delay the project, 1997

DSLR, which he used while photographing in Afghanistan, and switched to a Nikon camera system in around 2002. He now has a Nikon D800, D600 and a D3, which he uses with Nikon 24-70mm and 70-200mm lenses for news stories, or Zeiss manual-focus lenses, including a 35mm f/2, a 50mm f/2 macro and a 100mm f/2 macro, for portrait work and feature stories. Occasionally, he'll use his Olympus OM-D E-M5 micro four thirds camera for situations when he needs something smaller.

'This summer, I was shooting an assignment in the Atlantic,' he says. 'I spent three weeks on a boat and the sea was pretty rough. In the end, I used the Olympus camera because my bigger cameras were being bashed around [in the rough conditions].'

BLACK & WHITE AND COLOUR

Having worked with both black & white and colour film (for example, he shot with both during his time in Kosovo), Testa now predominantly shoots in colour. 'I always try to make an image work in colour,' he says. 'It's more difficult to



ALL PICTURES © ANDREW TESTA/PANOS

ROMA BOYS IN A FOUNTAIN

The story behind this image of some young boys playing in New Belgrade, Serbia

'I TOOK this image while on an assignment for *The New York Times*,' explains Testa. 'I was working on a story about the former Bosnian Serb general and war crimes suspect Ratko Mladic, who was believed to be hiding in the area in similar blocks of flats to the ones shown here in New Belgrade, Serbia. It was a depressing urban landscape. I spotted three Roma kids splashing around in a pool and they reminded me of new life and also of the vitality and *joie de vivre* of the Roma, who always seem to exist in their own reality, often despite their surroundings. I waited for a couple of minutes for the children to come together in the centre of the frame and took a couple of pictures. I kept back slightly as it's important for me not to interfere with or affect the scene in any way. My photography is about observation – I spend my time trying to be invisible to the subject.'



shoot well using colour, I think.' While pondering the merits of each approach, Testa comments that some images are more suited to black & white, while others work better in colour – different elements will draw the eye depending on the medium.

'In a sense, black & white strips away the extraneous details and allows you to focus on what you want the viewer to see,' he says, 'but colour has its own expressive qualities. The image of a protestor sitting in a tree (page 23) wouldn't work as well in colour, for example. The person's jacket was bright yellow and the other people's jackets were also brightly coloured. The DayGlo jackets of the police and security guards would only serve to muddle the image and distract the viewer from the essence of the moment. This image can be seen as a metaphor for the uneven struggle of the road protesters against the authorities and the stark monochrome reinforces that.'

Conversely, the image of a Serbian girl on the train from Kosovo Polje to Zvecan (page 22) arguably works *because* of the colour. Shot on film, the girl's thoughtful expression, the interplay of reflections, muted colours and soft light creates an almost dreamlike quality.

'Historically, black & white was seen as

the "truthful" medium, but I think that's changing now,' says Testa. 'When you see a black & white [digital] image, you know it was probably shot in colour and converted to black & white (unless you specifically switch your camera to shoot in black & white). With the rise of heavily filtered smartphone photography apps like Hipstamatic and Instagram, the debate is moving away from colour versus black & white to one over acceptable levels of image manipulation. I think the integrity of not only the image but also of the photographer is going to become more and more important as time goes on.'

SHOWING THE TRUTH

In photojournalism, there has perhaps always been a tension between creating an image that is visually compelling and one that also informs the viewer. The danger is that an image may look 'too ideal' or 'too beautiful', which could detract from its message.

'I don't think people go out of their way to make "beautiful" pictures out of tragic subjects,' says Testa. 'Certainly, in my photography I don't set out to make "beautiful" photographs of war, but there are different approaches. In one sense, you are trying to grab people's attention, but you're also trying to convey some of the emotion of that moment.'

Right: 'I took this image of blackbirds flying over a Pristina suburb using a Contax G2 rangefinder while on an assignment for *The New York Times* in Kosovo in December 1999,' says Testa. 'The picture looks monochrome, but it is actually in colour. I was covering a story on the border of Serbia and I remember it was freezing – the temperature was around -29°C. The picture was actually taken from the car window as we were driving past. I caught two frames. In a way, this image serves as an antidote to the hard-hitting images of the war in Kosovo.'



FOX-HUNTING PROTEST

The events that led to this shot of the Beaufort Hunt charging a group of saboteurs

'IN THE early 1990s, I spent a couple of years going out with [various hunts],' says Testa. 'This is the Beaufort Hunt, one of the UK's oldest and largest hunts, established in the late 17th century. On this occasion, there were a couple of hundred saboteurs as well as police. We were in a huge open field and the hunt appeared with their supporters. They charged through the saboteurs and a clash ensued. It was very violent and things quickly got out of control. I think I was using a 20mm lens and was in the middle of the action. As a photographer covering an event like this, you try to position yourself so you aren't in immediate danger, but I have been injured in the past.'

Right: Izair Haliti, an ethnic Albanian, saves his cattle after his family compound was set alight as Macedonian forces moved through the rebel-held village. Macedonia was plunged into crisis in 2001 as rebels staged an uprising, demanding greater rights for the ethnic Albanian minority. A peace agreement eventually saw the rebels lay down their arms in return for an acknowledgement of ethnic Albanian rights in a new national constitution

Testa emphasises the need to remain objective and not become caught up in the action. 'When I was covering demonstrations as a young photographer, there would be skirmishes with police and it was all very exciting,' he recounts. 'You might be photographing with a wideangle lens and would shoot and shoot and shoot, but not necessarily come back with any good pictures. It's difficult not to be caught up in the moment, but if you can remove yourself slightly from the action and look at things from a distance, it's possible to see the essence of what you're trying to photograph.'

While objectivity is one of the fundamentals of photojournalism, is it possible to be completely objective? Surely the images will reflect to a degree the thoughts of the photographer. 'Of course, the photographer chooses what to photograph and what not to photograph, but I strongly believe in showing things as they are, in showing the truth,' says Testa. 'In a way, my work is a historical record, so objectivity is key.'

Knowledge of the subject is also important. 'When looking at photographs by someone who really knows and understands their subject, and who has spent time in a



place, you can see that the images have depth,' he adds.

A CHANGING INDUSTRY

In an industry that is rapidly changing, there is a need to adapt to survive and keep ahead of the game. Ultimately, the future of photojournalism is anything but clear or stable. 'When I was covering demonstrations for *The Observer*, the newspaper would send guys on motorbikes to collect the film and take it back to the lab to be developed so the pictures could make the papers,' says Testa. 'With the invention of modems and the development of technology, it made it possible to file images more quickly. Now everyone has a camera, and Wi-Fi enables anyone to file pictures from anywhere.'

'The web is swamped with images, but there is not much in the way of an editorial process,' he adds. 'Photojournalism is in a state of flux at the moment and it is difficult to predict what's going to happen in six months or a year down the line. I do believe, though, that great photography will always have a place.' **AP**



To see more of Andrew Testa's images, visit his website at www.andrewtesta.co.uk

**IPC Media Ltd, FREEPOST SEA 4394,
Haywards Heath, WEST SUSSEX, RH16 3BR**
(NO STAMP NEEDED – UK ONLY)

Special Christmas Subscription Offer

MAXIMUM DETAIL
NIKON D800 TEST

BRILLIANT PORTRAITS
APOY ROUND 2 RESULTS

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Saturday 28 April 2012

amateur Photographer

NIKON

Treat yourself
or a friend this Christmas for
only **£19.99**

MILLION
PIXEL
MIRACLE

Nikon

D800

DOCUMENTARY

PAGE 32

DANGEROUS WORK

Documenting a violent planet:
Sony World Photo Awards

Save
up to
43%

Now available on iPad!

To access your iPad edition go to the
App Store and search for the Amateur
Photographer magazine App.

 www.magazinesdirect.com/igh2

 **0844 848 0848** quote code: AEW2

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) **Overseas: +44 (0)330 3330 233**

THE DIRECT DEBIT GUARANTEE: ● This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits ● If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request. ● If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to. ● You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

The UK's most prestigious competition for amateur photographers



**1st
PRIZE**

Agnieszka Gasiorek
Poland **48pts**

Mentor Studio 13x18cm
large-format camera, 250mm,
1/8sec at f/4.5, ISO 100

◆ '400 Springs' **Judges say**

This beautifully crafted image is a worthy winner of our final round of APOY as every element of the image works. The title of the photo refers to a poem by Agnieszka Osiecka



Dan Deakin
Nottingham **44pts**

Olympus Pen E-PL3, 14mm,
1/800sec at f/4, ISO 400

◆ Sun shining on louvre doors **Judges**

say This is a very unusual image, but one that immediately stood out. We get many images of children for APOY, but this is definitely one of the most creative

**3rd
PRIZE**





Daniel Portnoy Switzerland **45pts**
 Nikon D4, 28-300mm, 1/125sec at f/7.1, ISO 2500
 ♦ 'The Sleepy Librarian' **Judges say** This is a great scene. The careful choice of framing and positioning of the camera have produced an excellent second-placed image



In association with

SAMSUNG **JESSOPS**

APOY Amateur Photographer OF THE YEAR COMPETITION

Life in Monochrome

The results are in for the final round of APOY. Here we publish the top 30 images

Agnieszka Gasiorek, of Krakow in Poland, is the winner of our Life in Monochrome round of APOY 2012. Gasiorek will receive a Samsung NX210 with 20-50mm f/3.5-5.6, Samsung 30mm f/2 and Samsung 16mm f/2.4 lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,346.99. The NX210 is an advanced compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and an ISO range of 100-12,800 that lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

Our second-placed winner is **Daniel Portnoy**, of Embrach in Switzerland, who will receive a Samsung EX2F high-end compact camera and a 16GB SDHC Plus memory card worth a total of £449.99. The EX2F has a 12.4-million-pixel, BSI (Back Side Illuminated) CMOS sensor, 3.3x f/1.4 (24-72mm equivalent) zoom lens and full HD 1080 video. It has built-in Wi-Fi for email, social networking and transfer, an ISO range of 80-3200 (up to 12,800 in extended mode) and a 3in AMOLED articulated screen.

Dan Deakin, of Nottingham, finished third in the round and wins a £250 Jessops Gift Card.

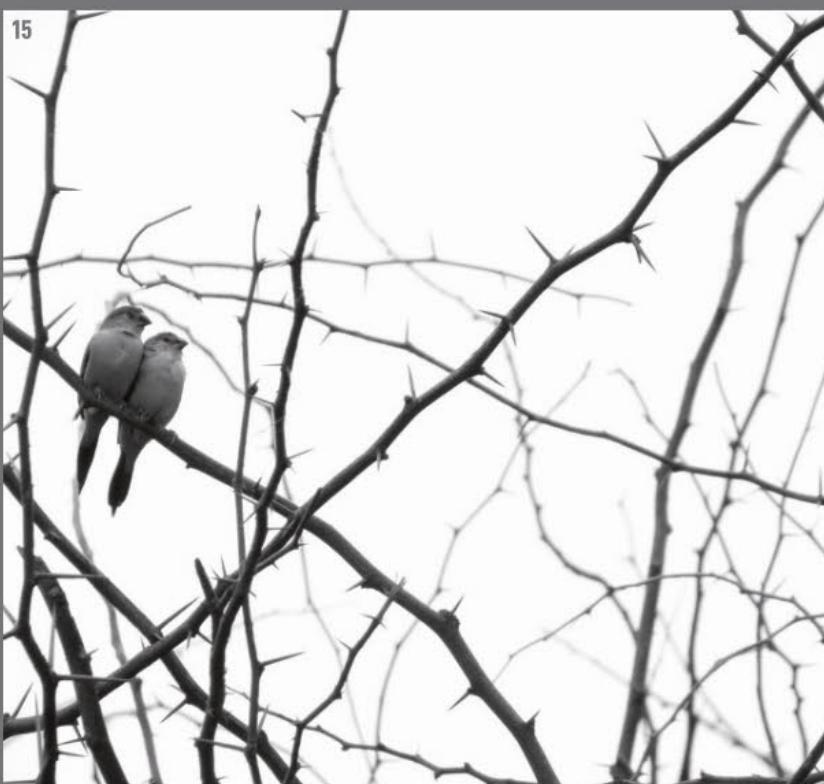
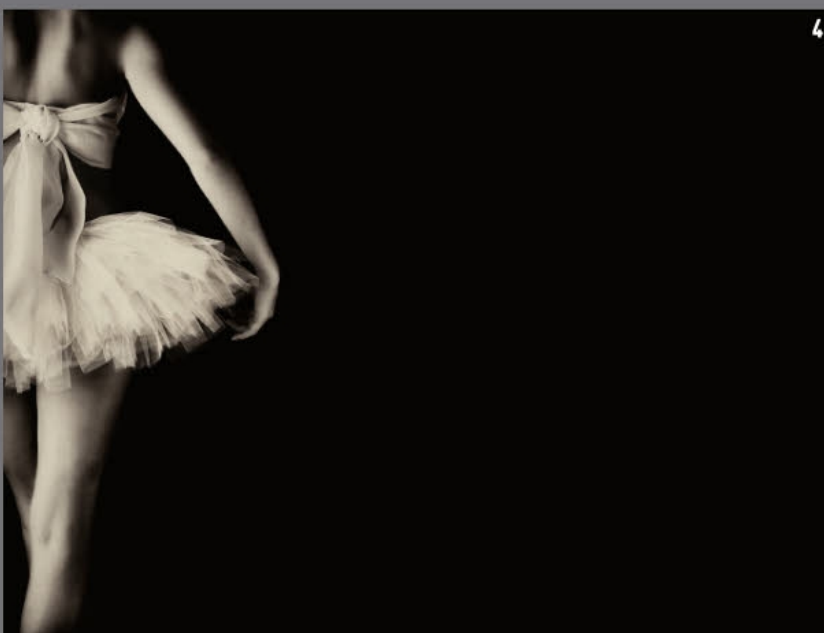
THE 2012 LEADER BOARD

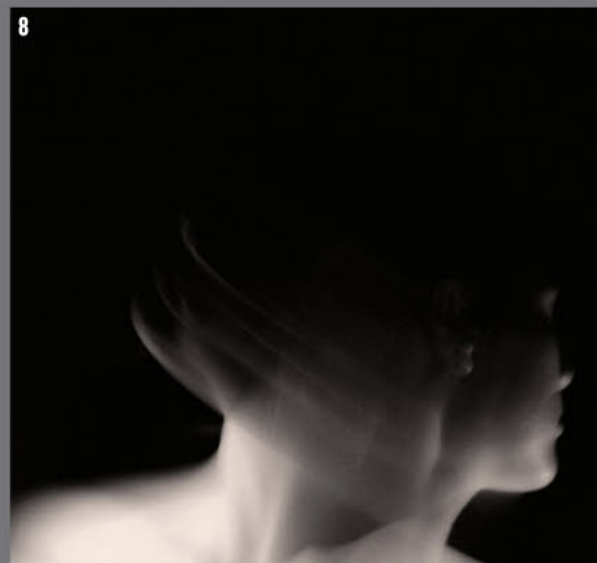
Dan Deakin is the overall winner of APOY 2012. Many congratulations to Dan, who scored consistently in eight out of ten rounds and was 102 points ahead of second-placed Andrew Blake. Charles Spencer was third, with Richard Craze fourth and Nino Cannizzaro fifth. Congratulations to all those photographers who finished in the top ten.

1	Dan Deakin	314pts	6	Derek Hansen	148pts
2	Andrew Blake	212pts	7	Michael Marsh	141pts
3	Charles Spencer	200pts	8	Ben Ghibaldan	135pts
4	Richard Craze	154pts	9	Adrian Sadlier	129pts
5	Nino Cannizzaro	152pts	10	Dusica Paripovic	129pts

The UK's most prestigious competition for amateur photographers

- 4 Dusica Paripovic** Bosnia and Herzegovina **42pts**
 Nikon D5000, 18-55mm, 1/160sec at f/11, ISO 100
 Ballet dancer **Judges say** The negative space, the placement of the dancer and the unusual crop all work together to create an aura of intrigue and mystery. It's a terrific image
- 5 Pawel Pentlinowski** Ireland **41pts**
 Nikon D300, 18-200mm, 1/50sec at f/5, ISO 200
 'The Reader' **Judges say** The judges were full of praise for this charming street shot of a man relaxing outside a café
- 6 Jayanta Roy** India **40pts**
 Nikon FM2, 55mm, 1/60sec at f/5.6
 'Lost' **Judges say** Jayanta has chosen unconventional framing for this poignant image of a group of children, and it has really paid off
- 7 Sandra ten Zijthoff** Ecuador **39pts**
 Nikon D90, 18-105mm, 1/50sec at f/3.5, ISO 320
 Refugee girl **Judges say** The light and composition work well together in this image of a girl playing behind a curtain
- 8 Rachel von Hahn** Canada **39pts**
 Canon EOS 40D, 60mm macro, 1.6secs at f/5, ISO 1000
 Candlelit self-portrait **Judges say** Rachel's aim here was to capture movement, and the judges admired her use of minimal light and a long shutter speed to achieve this
- 9 Colin Woodhouse** South Yorkshire **38pts**
 Canon EOS 450D, 70-300mm, 1/400sec at f/4.5, ISO 400
 Dandelion **Judges say** Colin has caught the dandelion at exactly the right moment to create this delicate, well-composed image
- 10 Chan Kwok Hung** Hong Kong **38pts**
 Sony Alpha 99, 24-70mm, 1/125sec at f/5, ISO 125
 'Playground' **Judges say** This shot is framed just right, allowing the viewer's eye to travel up the pile of rubbish to the playful child at its summit
- 11 Emily Hargreaves** Lincolnshire **37pts**
 Nikon D5000, 18-55mm, 1/350sec at f/3.7, ISO 140
 Shetland cockerel **Judges say** The judges all agreed that this vivid silhouette really stood out among the competition
- 12 Alan Dufty** Hampshire **36pts**
 Canon EOS 1100D, 18-55mm, 1/1000sec at f/5.6, ISO 100
 Atlantic Beach, New York, USA **Judges say** Alan's image manages to employ a wonderful compositional arrangement while still feeling natural and spontaneous
- 13 Jon Rolfe** Merseyside **36pts**
 Olympus Pen E-PL3, 23mm, 1/60sec at f/5, ISO 200
 'Portrait of Lemuta and Yousef' **Judges say** This unconventional portrait taken at the couple's farm in Romania makes excellent use of natural light
- 14 Martin Birks** Lincolnshire **35pts**
 Sony Alpha 350, 18-70mm, 1/1000sec at f/7, ISO 400
 'Bleak Midwinter' **Judges say** Martin has used the sparse elements of this scene very effectively, and given his image a ghostly feel
- 15 Sai Archana Pararasasingam** India **35pts**
 Canon PowerShot SX40 HS, 1/250sec at f/5.8, ISO 100
 Two munias **Judges say** The stark diagonal lines give a sharp quality to this image of the two birds, conveying a sense of tension and vulnerability
- 16 Justin Minns** Suffolk **35pts**
 Canon EOS 7D, 10-20mm, 1/25sec at f/8, ISO 100
 'Boat houses' **Judges say** The splendid reflections are what make Justin's image of the Norfolk Broads come alive





The UK's most prestigious competition for amateur photographers

17 Juan Silva Colombia 34pts

Canon EOS 7D, 50mm, 1/160sec at f/4.5, ISO 640

Tattooed portrait **Judges say** This simple but effective portrait makes intriguing use of light, shadow and white space



18 Ionut Visan Romania 33pts

Sony Alpha 33, 70-210mm, 1/4000sec at f/7.1, ISO 200

Motor paragliding in Porto, Portugal **Judges say** The cloud formations behind the silhouetted subject make for an exceptionally dramatic image



19 Helen Norman Leicester 32pts

Canon EOS 60D, 17-70mm, 1/60sec at f/11, ISO 200

Facial portrait **Judges say** The extreme dark tone of the lips provides a sharp contrast with the light on the rest of the features

20 Elaine Hagget Wrexham 31pts

Canon EOS 7D, 90mm, 1/16sec at f/2.8, ISO 100

'Study of a dahlia' **Judges say** Elaine has created an absorbing image of this perfectly shaped pom pom dahlia

21 Kate Ferris Isle of Lewis 30pts

Nikon D300S, 60mm, 1/250sec at f/6.3, ISO 200

'Jump' **Judges say** Kate's humorous shot is a fantastic feat of observation and timing



22 Ivan Galic Croatia 30pts

Canon EOS 450D, 50mm, 1/200sec at f/3.5, ISO 1600

'Portrait' **Judges say** Ivan uses light, shadow and an unsettlingly skewed angle to great effect for this sinister image



23 Ova Hamer Argentina 30pts

Canon PowerShot A710 IS, 35-210mm, 1/640sec at f/6.3, ISO 100

Crossing the street **Judges say** The low exposure adds to the atmosphere of this stylish street shot

24 Fred Wilkinson Durham 29pts

Sony Alpha 580, 50mm, 1/40sec at f/3.2, ISO 400

Keeper Woods, Durham **Judges say** This image impressed the judges thanks to its different interpretation of the round's theme

25 Marta Varela Portugal 28pts

Canon EOS 60D, 55-250mm, 1/10sec at f/5.6, ISO 250

Rose **Judges say** Marta has taken a different approach to a classically beautiful subject and produced this lovely crisp image



26 Junaith Aboobaker Ireland 28pts

Canon EOS 450D, 50mm, 1/60sec at f/5, ISO 100

Hooded child **Judges say** The judges were charmed by this expressive image of Junaith's daughter after an evening car ride



27 Ratul Upadhyay India 27pts

Canon EOS 550D, 18-55mm, 1/32sec at f/4.5, ISO 3200

'Innocence at its best' **Judges say** This delightful shot captures a moment of connection between youth and age

28 Jonathan Trim Tyne and Wear 26pts

Canon EOS 50D, 70-200mm, 1/80sec at f/6.3, ISO 400

'Captive contemplation' **Judges say** The inscrutable expressions on the subject's faces make this image worthy of repeated viewings

29 Matt Walkley Somerset 26pts

Nikon D7000, 35mm, 1/160sec at f/9, ISO 100

'Precious moment' **Judges say** The judges loved the close bonds of family depicted in this intimate, softly lit image

30 Richard Davies Kent 26pts

Canon EOS 450D, 28mm, 1/250sec at f/5.6, ISO 200

Hope Street, Liverpool **Judges say** A judicious crop and Richard's excellent timing both add to the humour of this shot. The lines on the pavement were made by a street cleaner and then a man walked into the frame just at the right moment

18



19



20



23



24



27



29



28



30



JESSOPS

jessops.com

COLLECT@STORE

IN A HURRY?

COLLECT IN 30 MINUTES

- Order online and collect from your nearest Jessops store
- Collect your order in as little as 30 minutes
- Get our online prices in-store
- No additional charges



Shop in-store
over 180 stores



Shop online 24/7
shop online and on your mobile



Collect@Store
Collect within 30 minutes



Order by phone
call 0844 453 7000



Persistence pays off

After finishing second and fifth in the past two APOY competitions, Nottingham-based **Dan Deakin** has convincingly emerged as the winner of APOY 2012. He talks to **Jon Stapley**

LAST year, just 17 points separated Amateur Photographer of the Year winner Simona Bonanno from runner-up Lee Jeffries. In 2012, things played out a little differently. APOY veteran and familiar face on the leaderboard Dan Deakin produced a series of technically accomplished images that consistently impressed the judges and kept him in the top ten. Despite the return of old APOY faces, some of the most impressive entries yet from all over the world and plenty of tough decisions for our judging panel, Deakin's dedication and

skill eventually took him to the top of the leaderboard with a total of 314 points. Deakin wins £5,000 worth of Jessops vouchers as the overall prizewinner.

'I'm absolutely thrilled,' says Deakin, 'I knew winning was a possibility – I got in the lead early on – but I had visions of it all going wrong and me going down in the last round.'

APOY first caught Deakin's eye back in 2009. 'I entered one or two rounds randomly, and I was always around the top 30,' he says. 'I never won anything, but I looked at the scores



Deakin took fourth place in the Water in the Landscape round, with the judges saying that 'the infrared accentuates the foliage and clouds to stunning effect'

In association with

SAMSUNG

JESSOPS

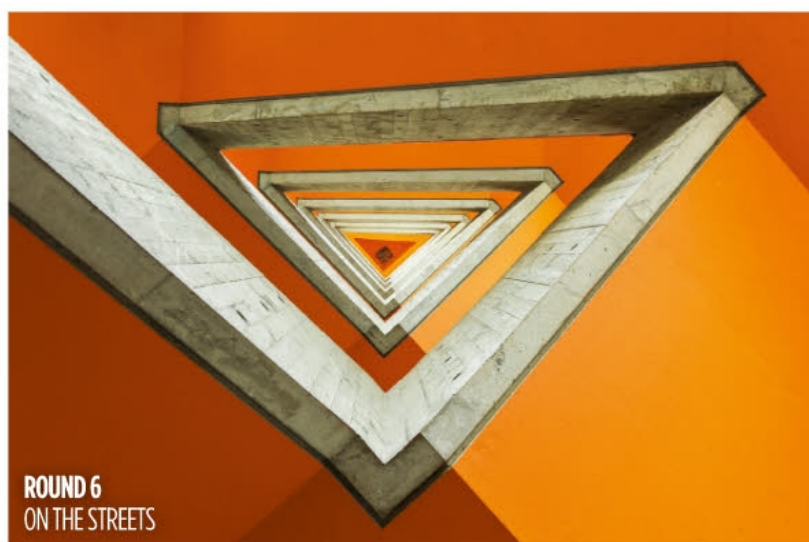
APOY 2012 Amateur Photographer OF THE YEAR COMPETITION



ROUND 2
NATURAL LIGHT PORTRAITURE



ROUND 5
THE BEAUTY OF PLANTS



ROUND 6
ON THE STREETS



and realised that if you score well in every round, there's a pretty high chance that you'll win overall. So I entered in 2010 thinking I could win a round, and within two or three months I was top of the leaderboard!"

Deakin maintained this lead for most of 2010, but a drop-off in the last two months meant that the competition was ultimately clinched by Sean Slevin, while Deakin finished a respectable second. 'I got in touch with Sean and he's a good guy, so I lost to a worthy winner,' Deakin says. 'But I

was pretty gutted.' Deakin entered the fray again in 2011 and emerged from that tight competition in fifth place, having given the top scorers an excellent run for their money. Although that was a fantastic achievement by anyone's standards, this year Deakin was keen to do even better.

EARLY INSPIRATION

'I got an SLR in 2005,' says Deakin. 'I was always interested in photography as a teenager, but I was totally put off by the cost of film.' Deakin cites his younger brother



ROUND 4
AT DAWN AND DUSK

Jacques as being a large influence on his interest in photography and his decision to pursue it as a hobby. 'He's a bit of an artist – he does a lot of painting and sculpting – and he was doing photography when I was just getting into it, so I learned all the basics from him. I got a lot of inspiration from my brother,' says Deakin.

Currently using a Nikon D700, Deakin has recently been experimenting with infrared techniques. He says that what he loves most about photography is the endless challenge it offers.

'There's always stuff to learn,' he says. 'As soon as you start shooting something new, you're right back at the beginning of that steep learning curve. And there's always something new – there are whole genres that I've never explored.'

An orthopaedic surgeon by profession, Deakin doesn't get much of a chance to express himself creatively in his work, so he enjoys the chance that photography gives him to flex his creative brain.

Deakin did find some of this year's rounds tougher than others, and he says that one constant source of support has been his wife Helen. 'She screens all my entries and I ask her what she thinks,' he says. 'She's given loads of advice on each round's entry, and thinks of herself as a bit of a "photography widow" when I get a bit too carried away. She thinks all our holidays are planned around my photography, and I guess there might be a bit of truth in that!'

Top left: Deakin finished in 24th place in round 2 with his image 'Grandmother and grandson'

Far left: Round 5 saw Deakin reach seventh place with this image, which the judges described as 'delicate and compositionally interesting'

Left: Deakin shot this image of a spiral staircase in Boston, USA, for the Exploring the City round

Above: The Giant's Causeway in Co Antrim was the venue for Deakin's image in round 4

Above right: Deakin took this image for round 7 in his home town of Nottingham



ROUND 7
ON THE STREETS

THE COMPETITION

Throughout 2012, Deakin proved himself to be a very adaptable and consistent photographer, scoring highly in almost every round. This isn't to say that the competition was without its challenges.

'To do well in this competition, you've got to be ready for all genres,' he says. 'I actually found the woodlands round [round 9] the hardest. I don't know why this was difficult, because I do a lot of landscape work, but I must have gone out to Sherwood Forest four times and just got nothing – I

was completely uninspired.' Despite these setbacks, Deakin's entry won him eighth place in that round (see page 38).

Fortunately, Deakin remembers some of the other rounds a little more fondly. 'I quite like the spiral staircase from round 6 [see left],' he says, of the hypnotic, upwards-perspective architectural photo that won him seventh place in July. 'I was in Boston, USA, for a week and knew that I needed some APOY shots. All my best photographs come from when I'm travelling, or when I'm in a



new environment, so I had a really good couple of days with some incredible architecture. My entry was a funny photograph because it was totally unassuming: I saw this interesting staircase from ground level in a 1970s tower block. I took a few pictures of it and was just about to leave when I looked up and saw how they'd painted the ceiling orange. It was a totally unexpected shot.

Despite the far-flung location of his city shot, the photograph Deakin says he had the best time finding was actually taken on his home turf in Nottingham. 'I probably enjoyed shooting the street image most,' he says, referring to his perfectly timed shot of a man leaping through a heavy deluge of rain, which bagged him 35 points in August (see page 37). 'I'm near the city centre, so I can run into town when I see thunderclouds. It's actually pretty hard to time your arrival to get

Above: Deakin's image for round 9 earned him 41 points and eighth place

Below: The last round saw Deakin take third place, his highest position in the competition, with this shot of his son

there when it's chucking it down. I legged it in, leaving my long-suffering photography wife, and managed to get some good pictures of people in the downpour.'

THE FUTURE

'I'll always be an amateur,' says Deakin, when asked where he'll be taking his photography next. 'But a genre I've always enjoyed is documentary. When I get a bit more time, that's what I'd like to concentrate on. I'd like to take on a personal project, develop it over a period of time and create a series of images that work together. It's the sort of thing that's never going to sell, but I can develop it.'

This is something that Deakin has already been experimenting with, thanks to some fortuitous new arrivals at home. 'I've got a 16-month-old boy, and he's probably occupied most of my photography,' he says. 'I guess you could say that's been my project, although a lot of the images aren't entered in competitions. Most people probably wouldn't be interested, but it's what I enjoy shooting.' Deakin's son has featured in APOY twice this year – his hand appears in the 'Grandmother and grandson' image for round 2 (page 36) and in the third-placed shot for round 10 (left).

Deakin has also found himself inspired to continue with these kinds of projects thanks to his admiration for his fellow competitors. 'Lee Jeffries is an incredible portrait photographer,' he says. 'I only got into his work after APOY. That sort of work is the kind of way I'd like to go, I guess, although the fun of it is also that you don't quite know where you're going.' Indeed, Deakin seems quite content that his photographic future is not set – when asked if he'll ever be returning to the APOY arena, his response is a cryptic, 'We'll see...' **AP**



ROUND 10
LIFE IN MONOCHROME

In association with



APOY 2012 Amateur Photographer OF THE YEAR COMPETITION

APOY ROUND BY ROUND

Dan Deakin finished in the top 30 of APOY in eight of the ten rounds. His highest position was third

Round 1 Water in the Landscape Position 4 Points 36	Round 6 Exploring the City Position 7 Points 43
Round 2 Natural Light Portraiture Position 24 Points 35	Round 7 On the Streets Position 20 Points 35
Round 3 The World Up-Close Position 00 Points 00	Round 8 Wildlife at Home or Abroad Position 00 Points 00
Round 4 At Dawn and Dusk Position 13 Points 35	Round 9 The Great Outdoors Position 8 Points 41
Round 5 The Beauty of Plants Position 7 Points 45	Round 10 Life in Monochrome Position 3 Points 44

You can view more of Dan's images on his Flickr photostream at www.flickr.com/photos/dandeakin/



PANASONIC GH3

- Superb Image Quality with Digital Live MOS Sensor and the Venus Engine
- High Quality Full HD Video Recording Featuring Versatile Recording Format
- Intuitive Design and the Rugged Body Featuring Double OLED display
- The Light Speed AF and the Advanced Focusing System
- Full Expandability for Professional Level Flexibility
- Various Creative Options for Photo and Video

NOW IN STOCK

from £ **1199.99**

USED EQUIPMENT

High quality second hand items, all in excellent condition and most with boxes!

PANASONIC

PANASONIC GF2 & 14-42MM.....	£279
PANASONIC GF1 BODY	£199
PANASONIC GF1 14-42MM.....	£229
PANASONIC G3 BODY.....	£239

CANON

CANON 350D & 18-55.....	£209
CANON 5D MK II BODY.....	£1199
CANON 50MM F1.8.....	£69.99
CANON 16-35MM L.....	£749
CANON 35MM 1.4 L.....	£999
CANON 28-300MM L.....	£1799
CANON 5D BODY ONLY.....	£599
CANON 70-300MM IS.....	£349
CANON 135MM F2 L.....	£699

SONY

SONY A55 & 18-55.....	£379
SONY A200 BODY & GRIP.....	£229
SONY A200 & 18-70.....	£249
SONY A350 & 18-70.....	£599
SONY NEX-7 & 18-200.....	£899

NIKON

NIKON D200 & GRIP.....	£349
NIKON D200 BODY ONLY.....	£329
NIKON D3000 & 18-55.....	£249
NIKON D2X BODY ONLY.....	£499
NIKON 16-85MM VR LENS.....	£349
NIKON 18-35MM LENS.....	£449
NIKON 35MM 1.8G LENS.....	£599
NIKON 50MM 1.8D LENS.....	£299
NIKON 18-200MM VR II.....	£449
NIKON 28-70 F2.8 ED.....	£699
NIKON 17-55MM VR	£749

**PART EXCHANGE WELCOME
GREAT PRICES PAID
FOR YOUR EQUIPMENT**

**TRADE IN AND TRADE UP
AT DIGITAL DEPOT**



PANASONIC
35-100mm f2.8 OIS Lens
NOW IN STOCK

£999.00



PANASONIC

G5 14-42MM X KIT
Superb Image Quality
MOS Sensor and the Venus Engines
6 fps Burst Shooting
14 Artistic Effects and Scene Mode

£679.00

PLUS **£80 CASHBACK**

ACCESSORIES

**PANASONIC
DMW-MS2**

STEREO
SHOTGUN
MIC



£279.99

**PANASONIC
DMW-FL360L
FLASHGUN**

Wireless Capability
with the DMC-GH3



£249.99

ACCESSORIES

**PANASONIC
DMC-FZ62**

**SPECIAL
OFFER**



£249.00

**SAVE
£250!**

PANASONIC
12-35MM F2.8



**£50
CASH
BACK**

£849.00
rrp £1099 SAVE 250

VIST OUR STORE
13 HIGH STREET
STEVENAGE OLD TOWN
HERTFORDSHIRE
SG1 3BG

OPENING HOURS
MONDAY TO SATURDAY
9AM TO 5:30PM
FREE PARKING

2 YEAR WARRANTY ON ALL NEW PRODUCTS

[facebook.com/digitaldepotuk](https://www.facebook.com/digitaldepotuk)



FOLLOW US



twitter.com/digitaldepot

THE FRED SALE

IS COMING...

DOMKE[®]
ROLLING
PROPACK 217

SAVE
£200

RRP £299.99 WAS £249.00

**WHILE
STOCKS
LAST**



£99.00

INSTORE AND ONLINE @

cameraWORLD

January



2012 FORUM WINNERS

AP's forum competition offers our readers a monthly opportunity to showcase their most creative and dazzling images with the forum community. Here we present each month's winners

INTERNET forums can offer the opportunity to share information, give advice and, in the case of our own web-based community, show of your well-honed photographic skills.

Each month our competition presents our forum members with a 32GB Micro SD card with SD adapter for the winner, and 8GB cards and adapters for the second and third places. Second and third places also get an 'Amateur Photographer Loves My Pictures' mug.



January Cold As Ice

Derwentfrozenwater Benchista

Benchista has created a wonderful picture that shows us an amazing view, in amazing conditions and in amazing circumstances. You can feel the cold just from the coolness of the cyan/blue sky, and the blue shadows and mist in the mountains further that impression.

The blues seem so much cooler because of the warm colours of the sun on the frozen lake in the foreground – cover it over with your hand to see what we mean. It's a long thin picture, but it doesn't need cropping top or bottom, as the stripes of blue, grey and peach are very comfortably proportioned. And our favourite bit? That long shadow behind the man on the ice.

Great shot, Benchista!

February



February Contre-Jour/Lit From Behind

Flaming Hair BrianWall

What an absolutely stunning picture. The colours are incredibly powerful. Technically, of course, it is dreadful, with all that lost detail and pixelation, but had it been crispy and detailed it would not have possessed half the charm or the same degree of drama.

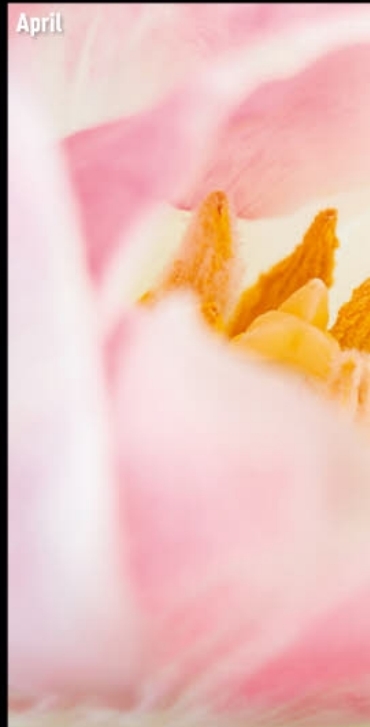
The girl's hair is alight with the fire of the setting sun, and the wind blows the flames across the frame. The sea in the background is like molten lava flowing at her feet. The colours are so intense you'd be forgiven for being unsure if this was a vision of heaven or of hell, although we'd be inclined to believe it is the former.

Just brilliant, and the kind of picture you can go back to again and again.

March



April



June



July



March Still Life
Ghirardelli
Betinalap

You'd have to be lactose intolerant to not be drawn to this image. You can taste what those things would be like in your mouth, and smell what your nose would experience were you to place your nostrils close to the warm, melting, soft, gooey slabs.

The focus ensures we maintain our attention at the action-end of things, as if the draw were not strong enough already. And the softening into the distance delivers a faint hint of romance. The plain background gives us nothing with which to distract ourselves, and the clever backlighting aids depth and gives a sense of place rather than pure, factual studio.

April In The Garden
Spring Sunshine
IanJTurner

This is the kind of picture that is so great you think it must be constructed. The arrangement of the heads, and the perfect depth of field that makes the stamens stand out but which still allows the defining shapes and colours of the daisies to be described, look very organised. The perspective is close-to, as from a standard lens that allows big foregrounds and exaggerated differences.

The colours, pastel but bold at the same time, are simultaneously vibrant and relaxing. Their distinctive characteristics are strangely familiar – unusual and typical in one. IanJTurner has clearly thought about what he wanted to do, and has done it in a deliberate manner. It's very good.

May Something Small
Clematis Head
Devon_Eric

This is a pretty amazing shot. It's a great subject, for sure, but as we all know that doesn't make a picture on its own. It is a combination of great lighting, a good choice of background and blue tone.

We're pleased Devon_Eric didn't decide to make the background completely black as that would have introduced a harshness to the image. Having a moderate grey works very nicely, providing just enough contrast to make the subject stand out, but without overdoing the contrast to make the shot dramatic. The light from behind creates that bright furry edge, as well as the darkness in the core of the head, and that catchlight on either side of the stem prevents it disappearing into the background.



June Non-Human Life

Life? Certainly not as we know it, Jim

Devon_Eric

We loved this picture from the first moment we saw it. For us, it conjures up images of strange sea creatures, perhaps the distant cousins of jellyfish, and red blood cells, photographed with microscopic precision. But that's not why we like it. Its appeal lies in its ambiguity. It's not entirely clear what the subject is but whatever it is, it is mesmerising. The glistening blood-red colour, what appear to be splashes from the top of the objects and mesmerising, swirling patterns all come together to form a compelling image. Technically strong and nicely lit, the allure of this image is in its abstraction.

July Travel

Journey

Marty G

This image is uncomplicated, unfussy and like the sketches Bert makes in the film *Mary Poppins*, makes us want to leap into the picture and join these travellers on their adventure. We're used to seeing landscape images shot in a horizontal format, but fewer are shot vertically – and successfully. One of the main strengths of this picture is Marty G's decision to shoot vertically so the people are at the bottom of the frame. They are perfectly placed in the centre and the light falls on them in such a way as to highlight their expressions and gestures. We, the viewers, want to follow the people beyond the edge of the frame and it is this impression of motion that is the photographer's key.

May



August



August Olympian

Future Olympians? Devon_Eric

This image stood out straightaway. The expressions on the children's faces – their sense of anticipation, determination and focus – is palpable. It's unclear where this image was taken, but its suggestion that these children may be Olympic champions of the future is a clever take on the theme.

From a technical point of view, the lighting is great

and the exposure spot-on. The variety of tones and shadows on the figures, coupled with the shallow depth of field, helps to give the image depth. It's good how Devon_Eric has crouched down slightly to the children's level to take the shot, which draws the viewer into the scene, and we like how he has used the surrounding figures to frame his main subject.

September



September Leaf
New leaves
RexK

RexK's picture is a particularly strong example of backlit plants and flowers. There is something very delicate about the lighting that grabbed us straightaway. You could be forgiven for assuming it was taken with natural light and the way the light illuminates the reds, pinks, oranges and yellows of the leaves is fantastic. The light also accentuates the vein patterns of the leaves to interesting effect.

It may sound silly, but it is a moving image. There is something quite touching about the scene – a flourishing plant against a dark, menacing background. In this way, there is a kind of story at play here that you don't often find with plant images. It's a strong and worthy winner.

November



October Above Your Head/Looking Up
Shinjuku, Tokyo
Yebisu

Without the bird this image would be sorely lacking and not half as striking as it is – the bird anchors the picture and provides a vital focal point. Did Yebisu find this scene, frame the shot and then wait for the bird to fly into the frame, or was it a happy coincidence that the bird appeared?

This is an excellent image and it is clear that a lot of thought has gone into the composition's design – the interplay of the light and the material of the buildings, and the buildings' leaning angles, for example. We also love the traces of grain you can see in the buildings and sky, which contributes to the image's authentic, timeless feel, and the subtlety of tone throughout.

November High ISO
Outdoors Late-Night Concert Crowd
Mike_Morley

It's often difficult to pinpoint exactly why an image catches your eye, but this one does for a couple of reasons. First, the silhouetted figure towards the left of the scene commands the space so well without being overbearing. Even though he is a silhouette he is a very strong presence, indeed the focal point of the picture.

The light source positioned neatly above him in the top left-hand corner is another compositionally strong feature and draws the eye first. The golden light gently outlines the gaggle of people in the image. The use of light here is super – it is as much a character in the scene as the figures themselves. It's a very interesting winner for November.

October



2013 THEMES

Taking part in a light-hearted contest like the monthly AP forum competition is great fun, inspiring and can help you get a bit of direction into your photography.

Here are the themes for next year, so you can plan ahead.

Visit www.amateurphotographer.co.uk/forums for a full briefing.

January	The Colour of Night
February	The City Up Close
March	In the Shadows/Light and Dark
April	Framing the Shot
May	Looking Down
June	Seeing Double/Reflections
July	Square Format
August	Human Wildlife
September	Reach for the Skies
October	The New and the Old
November	Wild World/Animals and Insects
December	Winter Wonderland

Power to impress

Produce vibrant, lifelike prints with the PIXMA PRO range. With a choice of either a next generation 8-ink system, or up to a 12 ink LUCIA pigment system, whichever model you choose will provide phenomenal photographic reproduction. The advanced monochrome printing technology means great results aren't limited to just full colour images. Produce prints up to 14" wide on these professional quality A3+ inkjets, and give your images the astounding finish they deserve.

canon.co.uk/PIXMAPro



**Best
Product**
2012-2013

PHOTO PRINTER
Canon PIXMA PRO-1



© Jorg Kyas. Shot on a Canon EOS-1D X ; EF 50mm f/1.2L USM

PIXMA PRO Range



PIXMA PRO-100



PIXMA PRO-10



PIXMA PRO-1

The printers your images deserve

Canon

you can



CLOSING DATE
31ST DECEMBER 2012

VOTE FOR YOUR FAVOURITE RETAILER



Nigel Atherton
WDC Editor

When you're buying a camera or any item of photographic equipment, the service you receive is as important as the price you pay. Whether it's informative buying advice or, in the case of online retailers, swift delivery and equally swift action if things go wrong, good service is a precious commodity that should be shouted from the rooftops. That's where the *What Digital Camera* and *Amateur Photographer* Good Service Awards comes in, by recognising and rewarding those retailers who go that extra mile. There are three categories: **Best Online Retailer**, **Best High Street Independent Retailer** and **Best High Street Multiple Retailer**. So **PLEASE** rate the service you received, and help us to reward the retailers that deserve it.



Damien Demolder
AP Editor

ENTRY FORM



I would like to vote for:

Branch address:

Purchase made: ☐ In Store ☐ Mail Order ☐ Online

Product bought:

I rate their service as: _____ out of ten (10 being the best)

YOUR DETAILS

Name:

Address:

Postcode:

Email:*

PLEASE SEND YOUR COMPLETED ENTRIES BY 31ST DECEMBER 2012 TO:

Nadine Thomas, 2013 Good Service Awards, IPC Media, Blue Fin Building, 110 Southwark St, London SE1 0SU
Or to vote online, visit: www.whatdigitalcamera.com/gsa

*If you provide us with your email, your email address will be added to the What Digital Camera and Amateur Photographer newsletter(s).
However, you will be given the opportunity to unsubscribe from the email newsletter(s) via the unsubscribe message in the email.

LEARN
FROM THE
EXPERTS

AP's expert guide to photographing...

Winter abstracts

Doug Chinnery demonstrates that with just a few items and a bit of imagination, anyone can make the most of the cold months by creating stunning seasonal abstracts

AT THIS time of year everyone seems to be longing for the summer sun, but as photographers it doesn't pay to wish the winter away. As we approach the coldest months of the year, now is the time to try our creative hands at shooting winter abstracts, and if the winter turns out to be mild that doesn't have to stop us. I have a trick or two to show you that will help you create some great images, whatever the weather.

Winter abstracts, macro images and detail shots are an excellent way of exercising our

creative muscles. They give us a chance to play with shapes, patterns, contrast and colour to make pleasing contemporary images that make fine prints.

If we get hard frosts, ice and snow, it is time to get outside with our cameras. And the earlier we venture out, the better, before it thaws. I keep a close eye on the weather forecast each evening, and if the right conditions are predicted I have an early night so I'm out at first light when everything is pristine.



WHAT YOU SHOULD LOOK FOR

THE GREAT thing about abstract images is that you don't have to live in one of the country's great beauty spots or national parks, as the material you need is all around you. Great subjects can be found in your local park, woodland and even in the garden.

The edges of lakes, puddles, streams, leaves, dead seed heads, snow, frost and ice are all ideal things to photograph. I also use objects from around the home or bought from online auction websites, which I then freeze and photograph.

As with most photography, light plays an important part in really successful images, which is another reason to go out early. It is the time around sunrise, when the sun is low in the sky, that the light is soft and warmer in colour than later in the day.

As well as interesting objects to photograph, try to look at how the sun is lighting the object. Catching your subject in

the right light can make all the difference. Sometimes waiting for a few minutes for the light to reach an interesting scene or even shading the subject can really improve your image.

As you walk, look for interesting shapes and patterns, and keep an eye open for textures and attractive colours. You are looking for details, so take your time and explore carefully.

Everyday objects can be transformed in winter. Rusty corrugated iron panels, cobwebs, the bark of trees and even greenhouse glass encrusted in frost can hold wonderful ice patterns. Try spraying water on some glass or a mirror and leaving it outside on a frosty night. Another intriguing subject is frost on car bodywork and windows – the colour of the paint can make the frost patterns look amazing.

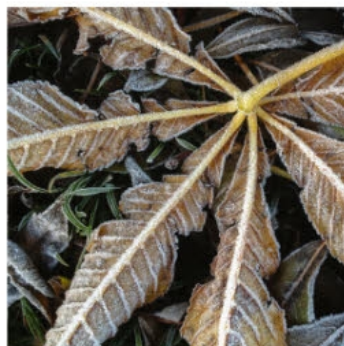


'As with most photography, light plays an important part in really successful images'





If you don't have a camera handy, you can still take great photographs using a smartphone



ALL PICTURES © DOUG CHAMBERLAIN

THE RIGHT EQUIPMENT



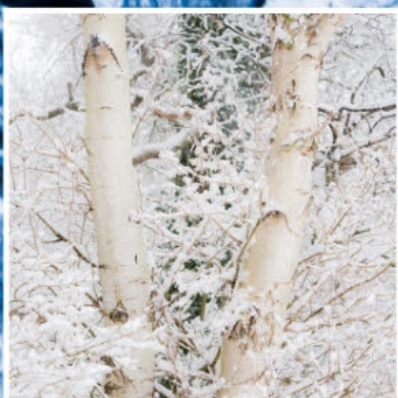
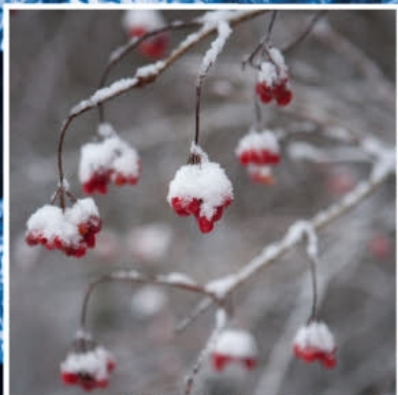
I USE a tripod, remote shutter release and a range of lenses for my abstract images. My most used lenses are a Canon 100mm macro and 24-70mm. Longer lenses work better for me because I like to get in close and fill the frame with detail, excluding anything that can distract the eye. I always take a polarising filter that can help to saturate colours and alter reflections.

Don't feel you need an expensive DSLR to make really good winter abstracts. Compact cameras excel at close-up photography and have amazing depth of field capabilities.

Select the macro mode (usually symbolised by a tulip icon) and you can get really close to your subject. Move the camera close, rather than using the zoom, to get

the best images (it still pays to use a tripod, even with compacts). Compacts will often allow you to get the lens to within a few centimetres of the subject for some very dramatic images. If your compact allows you to shoot in raw format, that will give you greater latitude in processing your images later. Although these cameras are described as 'point and shoot', don't be tempted to take that approach. Careful attention to composition and light will elevate the image above the average.

Even smartphones can be used. I went out for a walk with just my phone and took the images above in the early morning frost. I use an app called Pro Camera that allows you to adjust the exposure independently of the focus point, which is very useful.



BECOME A COLLECTOR

SOMETIMES it is more comfortable to shoot abstracts in the comfort of your own home. When I go out for a walk, I take some polythene bags and plastic tubs (take-away and margarine tubs are perfect) and collect objects lying on the ground, such as leaves, seed heads, shells and pebbles. Then I head back home to add a touch of winter to my finds.

I use a few different techniques to add the winter look. Try spraying objects with a flower mister and then placing them in the freezer to freeze the individual droplets. Alternatively, you can leave objects outside in an exposed area of the garden on a frosty night. By morning, they will be frozen and ready to photograph.

TECHNIQUE

WHEN working outside, and especially in the cold, it is important to keep warm. If you begin to get cold your concentration will wane and the quality of your images will suffer.

Often you need to work quickly as the winter sun can soon raise the temperature just enough to start melting frost and snow. A tripod and remote shutter release will allow you to get excellent depth of field by using narrow apertures to achieve tack-sharpness. Position the camera carefully, so it doesn't cast a shadow on your subject.

Using objects from the freezer also requires speed. I get all my kit set up in advance and only bring each object out when I am ready to start shooting. Once it starts to thaw, I put it back in the freezer and bring out another.



CONCLUSION

MAKING abstract and macro images in winter can be absorbing, creative and very rewarding. Being able to work close to home is a great way to fit your photography around your work and time with the family. The techniques expand our skills as photographers and the results can be captivating. You might even find yourself wishing the winter would hang around for longer.

FREEZE FRAME

If you want to photograph something different, try freezing an object in ice. In this case, a sea horse from an online auction site makes a fantastic subject

IF THE weather's mild and there's no snow or frost, you can improvise by freezing an object yourself. In the example here, I used a preserved sea horse that I found on an online auction site.

First, place the object in a translucent plastic tub, half-filled with water and put it in the freezer. During the freezing process, break the ice and refreeze it a couple of times. This will add bubbles and cracks into the ice giving it a more interesting texture.

Once you are happy with the look of the frozen object, place it on a window frame. I used a north-east-facing window as the light is bright but soft in the mornings, which is ideal for macro work.

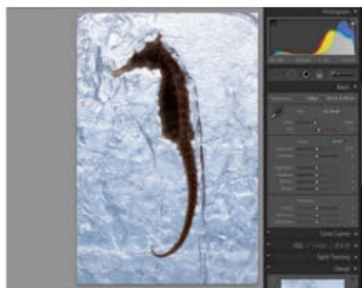
Mount your camera on a tripod. I used my Canon EOS 5D Mark II with 100mm macro



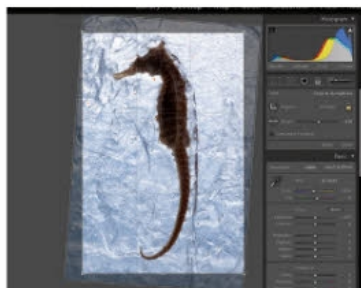
lens, and made sure the lens was parallel to the subject to make it easier to get good depth of field. When working with a macro lens, depth of field is critical and if the lens isn't parallel with the subject some areas of the image can easily lose sharpness.

In this case I set the camera to ISO 100 for a noise-free image and selected f/16 to ensure good depth of field, which required a 13sec exposure. I avoid using flash whenever possible, preferring the beauty of natural light. I use live view to manually focus the lens, zooming in to 5x on the screen to see clearly as I focus.

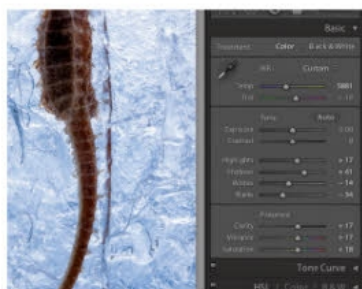
Use the histogram to get the right exposure. I work in manual and, having chosen my aperture, I check the histogram after each shot. I slow the shutter speed down until I get a histogram that is as close to the right-hand edge of the graph as possible without it touching. This gives me the largest possible raw file my camera can produce, with lots of detail in the shadows, enabling me to maximise the quality of the final image in post-processing (see below).



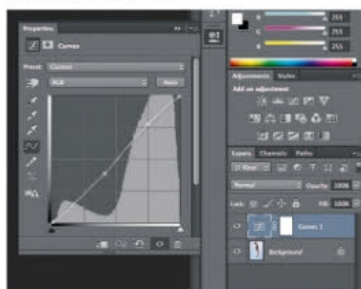
1 Once I have an image I am happy with, it is time to begin processing the file. I use Adobe Lightroom for most of my work, with some final touches applied in Photoshop. The image above shows the unprocessed raw file in Lightroom straight out of the camera.



2 The first step is to crop the image to remove any distractions around the edges. You will also see I have rotated the image a little to get the sea horse upright. Objects often move a little during freezing (although a carefully placed blob of Blu-Tack can help secure them).



3 The next step is to make some careful changes to the sliders in Lightroom's Basic panel in the Develop module. You will see from this screenshot that I have moved the blue/yellow white-balance slider a little to the blue side to give the image a slightly colder feel. I have lifted the Shadows and Highlights sliders to brighten the image and bring out the detail in the sea horse's body. A slight boost to Clarity, Vibrance and Saturation has boosted the colour and crispness of the image. The next step is to move it into Photoshop.



4 In this screenshot you can see that I have added a Curves layer and adjusted the curve into a very gentle 'S' shape to add a little contrast. I have also used the Clone tool to remove a distracting crack in the ice that ran close to the back of the sea horse. After some gentle sharpening, the image is complete.



SALE starts 27th December! £Phone for latest deals & bargains across the range!



Canon Pro Centre

Digital SuperStore



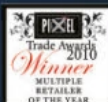
PROFESSIONAL Dealer

Southampton

londoncameraexchange

11 Civic Centre Road, Southampton, SO14 7FJ

award winning service



EOS 5D Mk III
NEW LOWER PRICE!

Creativity redefined
22.3 MP full-frame sensor 61 point AF
6 fps shooting, 102,400 max ISO, full-HD video, DIGIC 5+ processor, weather sealing, hi-res 3.2" LCD, HDR Mode.



Body only SRP £2999.99
*Inc. £100 Minimum Part Exchange (on your old SLR)

Browse Canon online at
www.LCEgroup.co.uk/canonpro

CANON EOS PRO HIRE
available - phone or call in for latest stock/price details.



DSLR Studio Zone

Studio Flash kits, Backdrops, Reflectors, etc. - wide range stocked

2 YEAR WARRANTY
on all Nikon DSLR bodies, DSLR kit lenses & CoolPix compacts (requires registration).



BUY NOW PAY LATER!
0% deferred finance

(on many items if balance paid within 12 months!)
Subject to status, 20% min. deposit, £29 settlement fee payable. Phone for details (in-store customers only).

LEASE RENTAL
of equipment now available to Professionals & Businesses

High quality
USED EQUIPMENT
Browse our stocks at:
www.LCEgroup.co.uk
(secondhand section).



WE PAY CASH
for good quality camera equipment
visit your local LCE store now!

Fast Courier Mail Order £4.99 P&P on most orders (UK mainland)

Canon



Canon EOS Professional Centre

TOP 5 DSLR DEALS!



EOS 600D
EF-S 18-55mm IS
+ 8GB LCE SD Card
SRP £469.99

or trade-up for only...
£365*
* & your 400D & 18-55 lens

EOS 650D
EF-S 18-55mm IS
+ FREE Canon Sling Bag worth £79.99
SRP £579.99

or trade-up for only...
£350*
* & your 450D & 18-55 IS lens

PIXMA Pro 1 A3+
New! PIXMA Pro-10 A3+
(Pigment ink) SRP £649

New! PIXMA Pro-100 A3+
(Dye-based ink) SRP £469

New! PowerShot G15
(Pigment ink) SRP £549.99

PowerShot G12
Limited stocks at **£329.99**

EOS 60D
EF-S 17-85mm IS USM
+ FREE Spare LP-E6 battery
SRP £869.99

or trade-up for only...
£710*
* & your EOS 400D body

EOS 7D Body
New low Price! **£999.99**

or trade-up for only...
£790*
* & your EOS 50D body

EOS 5D MkII Body
New low Price! **£1399.99**

or trade-up for only...
£1125*
* & your EOS 5D MkI body

EOS-1D X - Interest Free Lease Rental/
Purchase Now Available! Body only £4899.99
LESS £100 Minimum Part Exchange (on your old SLR)

New! EOS M compact system camera
With 18-55mm IS EF-M - Only **£649.99**

With 22mm f/2 + EF lens adapter - Only **£789.99**

TOP 10 LENSES

UP TO £160 CASHBACK!
(on selected lenses, etc. (18.10.12 - 24.1.13))

EF 8-15mm
f/4L Fisheye USM
£1099.99

EF 16-35mm
f/2.8L II USM
Less £80 Cashback!
£1169.99

EF 17-40mm
f/4L USM
Less £55 Cashback!
£609.99

NEW! EF 24-70mm
f/2.8L II USM
SRP £2299

NEW! EF-S 18-135mm
IS STM f/3.5-5.6 SRP £479.99
£349.99

EF 24-105mm
f/4L IS USM Split from kit, white box
Less £80 Cashback!
£849.99

EF 70-200mm
f/2.8L IS II USM
Plus FREE Canon protect filter
Less £160 Cashback!
£1799.99

EF 70-300mm
f/4-5.6 L IS USM
Less £80 Cashback!
£1149.99

EF 100-400mm
f/4.5-5.6L IS USM
Plus FREE Canon protect filter
Less £80 Cashback!
£1219.99

EF 100mm
f/2.8L Macro IS
Less £55 Cashback!
£699.99

EF 70-200mm
f/2.8L Macro IS
+ 300mm f/2.8L IS II USM
Limited stock. SRP £3999

New! EF 24-70mm
f/4 L IS USM
- SRP £1499.99 **£Phone**

PROFESSIONAL Dealer

Nikon Professional Dealer

TOP 3 DSLR DEALS!

D3100 + 18-55mm VR
New low Price! **£299.99**

or trade-up for only...
£210*
* & your D40 & 18-55 lens

D5100 + 18-55mm VR
+ 8GB LCE SD Card
SRP £449.99

or trade-up for only...
£340*
* & your D3000 & 18-55 VR lens

D7000 Body
+ 8GB LCE SD Card
SRP £639.99

or trade-up for only...
£459*
* & your D90 Body

New! D5200

Feature packed, hi-res 24.1MP DSLR with 3" Vari-angle LCD, 25600 max ISO, 5fps shooting, 39 AF points, Smartphone compatible via adaptor.

D5200 + 18-55mm VR Zoom
SRP £819.99

D800
Body only SRP £2599.99

£Phone

Plus **D800E** without low-pass filter.
Body only - SRP £2899.99

D3200
+ 18-55mm VR lens
+ FREE 8GB LCE SDHC Card!
SRP £649.99

£439.99*
(Red version - £469.99)

TOP 6 LENSES

24-70mm AF-S
f/2.8G ED **£1249.99**

70-200mm AF-S
f/2.8G ED VR II **£1579.99**

18-200mm AF-S
f/3.5-5.6 VR II **£559.99**

18-300mm AF-S
f/3.5-5.6 VR **£719.99**

300mm AF-S
f/2.8 VR II **£4049.99**

200-400mm 1/4
VR II AF-S ED G **£4987.99**

*Cashback from Nikon UK until 21.1.12

SCOOP DEAL
Nikon 1 V1 & 10-30mm
PLUS FREE NIKON 1 CAMERA BAG!
£299.99

Nikon 1 V1 twin zoom kit
with 10-30mm + 30-110mm
PLUS FREE CAMERA BAG! **£459.99**

New! Nikon 1 V2 + 10-30mm - £Phone!

FUJIFILM

New! FujiFilm FinePix X-Pro 1
Fabulous 16.3MP interchangeable lens design. Hybrid multi-viewfinder, alloy body, 18/35/60mm lenses & new 18-55mm OIS zoom available.
Body Only **£Phone**

TAMRON
18-270mm VC PZD Di II
f/3.5-6.3 Superzoom
ONLY **£399.99**

55-200mm Di II Macro
Zoom only **£99.99!**
(Canon fit only)

Manfrotto Main Pro Stockist

190x PROB
& **496RC2 Head**
Only **£149.99**

FREE MONOPOD
£79.99

New! Nikon D600

Superb 24.3MP FX format design. Compact & lightweight, 5.5fps shooting, 25,600 max ISO, low noise & high dynamic range CMOS sensor, superb Full HD Movie etc.

Nikon D4
Stunning 16.2MP full-frame Pro body, 11fps shooting, 204800 ISO broadcast quality video, kevlar/carbon-fibre shutter, advanced scene recognition, time lapse mode, HDR mode.
SRP £5299.99

£4349.99

SONY α centre

£Phone for latest deals & cashback!

Alpha 77 + 16-50mm f/2.8
Alpha 65 + 18-55mm
Alpha 57 + 18-55mm
New! Alpha 37 + 18-55mm
NEX-7 + 18-55mm OSS
NEX-5N inc. twin zoom kit!

OLYMPUS OM-D E-M5
+ 12-50mm lens **£1149.99**

+ FREE 45mm f/1.8 Portrait lens worth £259 on redemption from Olympus UK

New! PEN EPL-5 + 14-42mm **£599.99**

New! PEN EPM-2 + 14-42mm **£499.99**

+ 40-150mm Portrait Zoom kit only **£99 Extra SAVE £259**

Main stockist for: **BOWENS** thinkTANK photo GODOX STAR LINE Lastolite Gvopro The Trusted Original SanDisk tamrac

Mail Order Hotline: 023 8063 2629

e-mail: southampton.civic@LCEgroup.co.uk www.LCEgroup.co.uk Open 9am-5.30pm Monday-Saturday, 11am-4pm Sunday

Manager - Matthew Sanders - BA (Hons) Photography



The stuff of dreams

Tim Walker is one of today's most exciting and influential fashion photographers. **Oliver Atwell** takes a stroll through his latest exhibition

FASHION photography and tableaux imagery often go hand in hand. Flick through the pages of magazines such as *Vogue* and *Dazed & Confused*, and the garments on display almost seem to play second fiddle to a hinted-at story and narrative that threatens to spill out of the frame to reveal plot turns and character developments. Take a look at the beautifully arranged images of Sarah Moon or the extravagantly strange work of Paulina Surys and you'll get an idea of the potential of this elastic genre.

Tim Walker: Storyteller is a huge event in the photography exhibition calendar. It's not often that these works are collected into one gallery and rarely in such an impressive

space as London's opulent Somerset House. Walking through its corridors, it quickly becomes clear why this environment is the perfect place to view Walker's images. The luxurious architecture and high ceilings look almost as if they have been projected right from the psyche of Walker's romantic mind. In fact, you almost begin to suspect that the entire building was constructed just to house the dreamlike imagery held within.

The first thing you notice when viewing the exhibition is just how prolific Walker is – his output is vast and the walls are lined with countless examples of his imagery. At every turn Walker's photographs vie for space, but crucially they never seem to clash. Yet you won't find Walker's images just on the

walls – that would be far too conventional. The gallery space has also installed several wooden crates, many of which are bursting at the seams with straw, as beautifully charming and makeshift platforms to support the photographs.

Walker's work spans several styles, from the grand fairy-tale imagery he has become known for to the simpler portrait images that haven't had quite as much exposure. Of these, perhaps the most fascinating is his portrait of the late fashion designer Alexander McQueen (see image, top). It's an unfussy photograph, but one that carries a feeling of quiet melancholy – something that is, of course, brought to the fore due to the designer's death in 2010.

Yet it's the eye-popping visual feats that people really know Walker for and these are in abundance. It can be overwhelming at times attempting to absorb each and every one of these images, and naturally some are stronger than others, but for every weak image there are plenty more to keep your imagination captivated.

One of the most intriguing questions that could be raised about these pictures is just how much of it is really Tim's work. These

Above left: Giant doll kicks American fashion model Lindsey Wixson, Northumberland, 2011

Top right: Alexander McQueen with skull and cigarettes, London, 2009

Above right: One of the life-sized props used in Tim Walker's images



ALL PICTURES © TIM WALKER

photographs are the result of collaboration between lighting teams, set designers, fashion designers, models and the photographer. Perhaps it's easier to think of Walker as the director and cinematographer of his own films. Just as in cinema, it is the director's endeavours we see on screen, and so it is here. These images are undoubtedly Walker's personal vision.

Something that Walker's photographs have often been accused of – in fact, something that much fashion photography is accused of – is that the images are all surface and no depth. However, that is to miss the point. Walker's photographs are in one measure an exercise in extravagance and in another an attempt to create a hypnagogic narrative that can carry off the viewer's imagination into a whole new (and largely artificial) dreamlike world. Yes, these images are superficial, but it's no more superficial than creating an atmospheric landscape image or one of a native creature in the African plains. At the end of the day,

they are simply beautiful to look at.

One of the most noteworthy aspects of the exhibition is the decision to include a handful of the life-sized props that Walker has used in some of his images. In one of the rooms, sections of a Second World War Spitfire (see opposite page) crowd the space like the sole members of an industrial elephant's graveyard. In another, a huge swan-shaped raft takes centre stage.

It's clear why the curators imagined that the inclusion of these items would appeal to gallery visitors, and each item is never less than intriguing. Yet it's difficult not to feel that seeing these objects in the flesh somehow strips away the magic of the images. It's a peek behind the scenes and, as a result, breaks down the illusion of Walker's dreamy imagery. Much like watching the behind-the-scenes footage of your favourite film can break the cinematic spell, here too we have a similar revelation that risks grounding the images in reality. That said, it's difficult not to be more than

Malgosia Bela and five guardsmen, Glemham Hall, Suffolk, 2009

a little impressed when faced with the gargantuan doll that awaits you at the exit. It's a prop so huge and intimidating that one almost fears being snatched away and carried off to some demented and inescapable playhouse.

Another bugbear is the inclusion of text within the exhibition. Artist statements are troublesome at the best of times, but when reading Walker's thoughts and justifications for his work it can often be difficult to know whether he is being serious or, most worryingly, somewhat self-regarding. The images really are strong enough to stand up by themselves and it's perhaps best to let them do the talking.

While this style of imagery may not appeal to every reader, Walker's exhibition is still one to keep in mind. The images are a genuine wonder to behold, and if you're going to dip your toe in the world of fashion photography you might as well do it in the most extravagantly decorated fountain you can find. **AP**

Tim Walker: Storyteller is on show until 27 January 2013 at Somerset House, East Wing Galleries, East Wing, Strand, London WC2R 1LA. Tel: 0207 845 4600. Website: www.somersetshouse.org.uk. Open daily 10am-6pm and until 9pm on Thursday 20 December (24 & 31 December 10am-4pm, 25 & 26 December closed, 1 January noon-6pm). Free admission

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | PHOTOGRAPHER | CAMERA

Boulevard du Temple

It is scratched, battered and faded in places, but **Louis Daguerre's** landmark photograph of 1838 contains the first known image of a person, writes **David Clark**

IN THE mid-1830s, two rival pioneers of photography were, unknown to each other, both attempting to create a method by which they could make a permanent image using a camera.

In Britain, William Henry Fox Talbot (1800–1877) experimented with his 'photogenic drawing' process from 1834 onwards. In 1835, he had made what is now considered the world's oldest photographic negative – a picture of a latticed window at Lacock Abbey in Wiltshire – but didn't make his findings public.

Meanwhile, in France, Louis-Jacques-Mandé Daguerre (1787–1851), an artist and physicist, was developing ideas that he had discussed with his business partner Joseph Nicéphore Niépce, who had died in 1833.

Niépce had successfully made the heliograph 'View from the Window at Le Gras' in 1826 (see AP 24–31 December 2011), a positive image recorded on a sheet of pewter plate sensitised with bitumen of Judea, following an eight-hour exposure. Daguerre was striving to create a process that was simpler, required shorter exposure times, and produced sharper and more detailed results.

By 1837, Daguerre had developed the process later known as the daguerreotype, a direct positive image recorded on copper plate coated with a light-sensitive compound, silver iodide. The image was

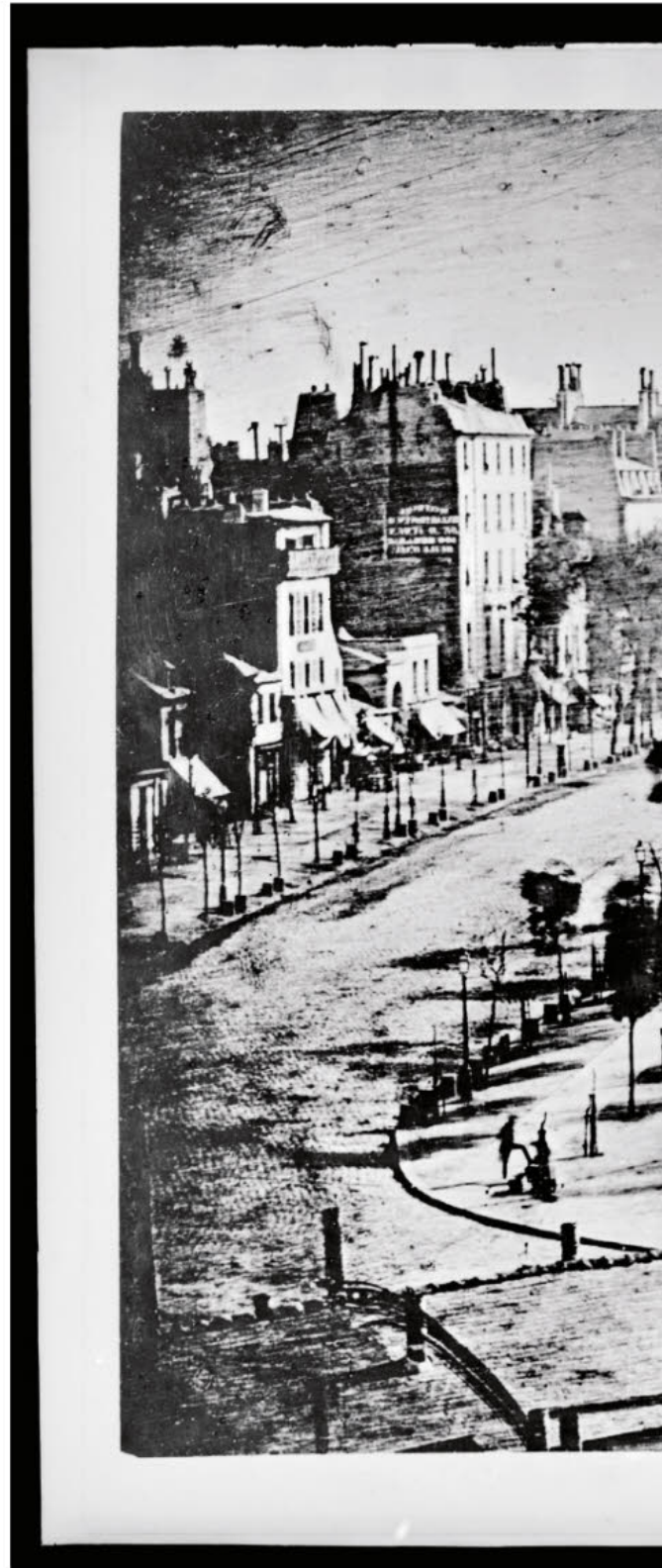


© BETTY IMAGES

developed by applying heated mercury vapour to the surface and then made permanent by removing excess silver iodide with hot salt water.

Images produced in this way required an exposure time of 10–20 mins and were laterally reversed. Daguerre said that the first image successfully produced using this process was his 1837 still-life image 'L'Atelier de L'Artiste' ('The Artist's Workshop').

Despite this success, Daguerre was unable



Above left: Louis Daguerre, photographed c1845 by Jean Baptiste Sabatier-Blot

to attract commercial sponsorship for his invention. Instead, he decided to announce it at the French Academy of Sciences on 7 January 1839, although he didn't reveal the details of the process. Members of the Academy subsequently examined examples of Daguerre's work at his studio and declared the daguerreotype an invention of national importance.

One of the images Daguerre had produced by this time was the image titled



'Boulevard du Temple', made in the spring of 1838 from the vantage point of his Paris apartment. Daguerre made at least three versions of this street scene, but the most successful was the one produced at 8am on a bright, sunny day.

The camera he used was a light-tight outer wooden box with a lens on the front and an inner box containing a slot for a sheet of ground-glass plate at the back. Behind it was a mirror at an angle of 45°, on which

the photographer could see the image projected by the lens onto the ground glass. Focus could be adjusted by moving the inner box forwards or backwards. When the image was sharp, the photographer replaced the ground glass with a 6.5x5in sheet of light-sensitised copper plate for exposure.

Despite the difficulties of using this equipment, the resulting street scene was detailed and well composed. The aspect of the image that particularly excited those

who saw it was the figure clearly visible in the bottom left-hand corner. He is thought to be the first person ever photographed.

This daguerreotype was seen in March 1839 by the American inventor Samuel Morse, who visited Daguerre in Paris. He described it in a letter to the *New York Observer*: 'Objects moving are not impressed [on the plate],' he wrote. 'The Boulevard, so constantly filled with a moving throng of pedestrians and

Above: Boulevard du Temple, Paris, photographed by Daguerre on a spring morning in 1838





The first commercially available daguerreotype camera, made by Alphonse Giroux of Paris, c1839

© SCIENCE & SOCIETY PICTURE LIBRARY/GETTY IMAGES

carriages, was perfectly solitary, except an individual who was having his boots brushed. His feet were compelled, of course, to be stationary for some time, one being on the box of the boot-black, and the other on the ground.'

The man's ideal positioning in the frame, plus the necessity of him being still for the majority of the exposure (at least 10-15mins), has led some commentators to speculate that Daguerre arranged for him to stand in that position.

Morse, himself an accomplished painter, was highly impressed by the fruits of Daguerre's invention. 'The exquisite minuteness of the delineation cannot be conceived,' he continued in his letter. 'No painting or engraving ever approached it.' He enthusiastically pronounced the daguerreotype 'one of the most beautiful discoveries of the age'.

Later in 1839, the French government acquired the rights to Daguerre's invention in exchange for lifetime pensions for Louis Daguerre (who was annually paid 6,000 francs) and Nicéphore Niépce's son, Isidore (4,000 francs). Finally, in August that year, the government announced the invention as a gift 'free to the world' and published full details of the process.

Sadly, fewer than 25 of Daguerre's originals exist today. The majority of his work, including notes, research and experimental plates, was destroyed by a fire in his

laboratory in March 1839.

Later that year, the 'Boulevard du Temple' image was sent, as part of a triptych of daguerreotypes (which included another of Daguerre's images of the same street) as a gift to King Ludwig I of Bavaria. The triptych later became part of the collection of Bavaria's National Museum.

In the 1970s, while the images were on loan to the Munich Photography Museum in Germany, it was noticed that they were becoming badly oxidised. However, an 'expert' attempt at cleaning them only resulted in the remaining details of Daguerre's original images being damaged beyond repair.

Fortunately, the American photo-historian Beaumont Newhall had made copies of the originals in 1936 for an exhibition at the Museum of Modern Art in New York, and the 'Boulevard du Temple' images we know today are facsimiles created from Newhall's copies.

While Daguerre's images caused amazement at the time they were first revealed, the daguerreotype was a short-lived process and had almost disappeared by the 1860s. Fox Talbot's rival calotype process, which produced a negative from which positive images were made, proved more durable. After its introduction in 1841, it went on to form the basis of the photographic process until the end of the 20th century. **AP**

BOOKS AND WEBSITES

Books: Information on Daguerre's process can be found in *The Daguerreotype* by Dominique de Font-Reaulx and *The Daguerreotype: Nineteenth-Century Technology and Modern Science* by M Susan Barger and William B White.

Websites: More on Louis Daguerre's life, plus useful links, can be found on www.wikipedia.org. Material on the 'history, science and art of the daguerreotype' can be found on the Daguerreian Society website, www.daguerre.org.

Events of 1830s

1830

King George IV of the United Kingdom and Ireland dies and is succeeded by his brother William IV

1830

Opening of the Liverpool and Manchester Railway, the first city-to-city steam-powered passenger railway in the world

1831

Naturalist Charles Darwin begins his five-year journey on board the HMS *Beagle*

1832

Andrew Jackson is re-elected as US President

1833

The Slavery Abolition Act is passed by the British Parliament. Enacted the following year, it frees all slaves in the British Empire

1835

The Great Fire of New York, destroys 530 buildings, including the New York Stock Exchange

1837

Charles Dickens publishes the first part of his second novel, *Oliver Twist*

1837

King William IV dies and is succeeded by his niece, the 18-year-old Queen Victoria. She rules the United Kingdom and Ireland until her death in 1901

1838

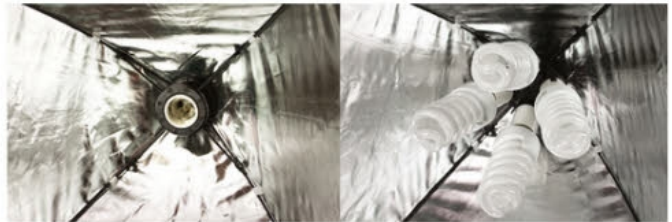
The SS *Great Western*, designed by Isambard Kingdom Brunel and the largest ship in the world to date, makes its maiden voyage from England to New York in 15 days

1839

A major cyclone hits India, resulting in the deaths of more than 300,000 people

interfit EZY-FLO LIGHTING KIT

No experience necessary! The Ezy Flo kit provides an instant continuous light source to allow you to create simple but fantastic studio pictures with any camera. No flashmeter or reflectors necessary this comes with 2x stands, EZY FLO heads with built in softboxes.



Studio Equipment

Setting up a studio has never been easier, thanks to our comprehensive range of equipment to add the professional touch to portrait and product photography.

Ideal for either the keen amateur or the professional on the move this near-daylight lighting kit is easy to set up and comes with an instructional DVD to help get you started.

To set the kit up all you need to do is push up the softbox, attach the lighting units and place the heads on the stands. All that's required on-camera is to set White Balance to Daylight and set the ISO to 400 or above.

Includes:

- | | |
|-----------------------|----------------------|
| 2 Head Kit with bulbs | 2x Ez fit Softboxes |
| 2x Lighting Stands | 2x Four Way Adapters |
| 1x Instructional DVD | |

Only £149.95

See online at Jessops.com for other Interfit Products

GO IN-STORE OR ONLINE FOR LATEST PRICES



IN-STORE

over 190 Jessops
stores nationwide



ONLINE

jessops.com
delivered free to your door on orders
over £50 or collect free at your store



CALL JESSOPS

0845 458 7000
delivered free to your door on orders
over £50 or collect free at your store

SIGMA



PHOTOGRAPH © ROGER REYNOLDS

SIGMA
3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty



SIGMA
18-250^{mm}
F3.5-6.3
DC Macro OS HSM

For Sigma, Canon, Nikon, Sony and Pentax
Supplied with Petal type lens hood

*High performance, ultra-compact superzoom lens
for APS-C digital cameras.*

This high zoom ratio lens is designed exclusively for digital SLR cameras and incorporates Sigma's optical stabilisation technology. SLD (Special Low Dispersion) and aspherical lenses provide excellent correction for all types of aberrations. High image quality is assured throughout the entire zoom range. Sigma's newly developed Thermally Stable Composite (TSC) allows for a more compact design and the HSM (Hyper Sonic Motor) ensures fast and quiet auto-focusing. This lens has a minimum focusing distance of 35cm and a maximum magnification ratio of 1:2.9, making it perfect for close-up photography.

Compatible with APS-C digital SLRs only

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire, AL7 1EW | Telephone: 01707 329 999 | Email: sales@sigma-imaging-uk.com | Website: www.sigma-imaging-uk.com



Looking back at Kodak

AP's technical team looks at how **Kodak**, the most iconic of all photographic brands, has evolved over its lifetime to meet the needs of photographers

FOR MORE than five generations, Kodak has been a brand trusted by photographers all over the world. Whether you were taking holiday snapshots or grand large-format landscapes, Kodak supplied the film and the cameras that allowed you to capture it.

The key to the company's success was that it evolved to meet the needs of photographers, creating and embracing new film types and formats, as well as developing cameras for every budget in which to use them. The Eastman Kodak Company of New York, founded by George Eastman in 1892, originally sold coated photographic plates, then went on eventually to produce APS cartridge film and even one of the first DSLRs. However, a key moment in Kodak's history came in 1900 with the

launch of the iconic Box Brownie camera. The low-cost cardboard camera and its film made photography accessible to the general public. It also introduced the concept of customers receiving a free film every time a film was returned to be developed. This is a legacy that continues in some stores today.

Kodak has fallen on hard times recently, perhaps due to a misguided response to the digital age. However, the name and its distinctive yellow and red branding is evocative for many photographers.

Using six Kodak cameras spanning more than eight decades, AP's technical team looks at just how Kodak has managed to meet the demands of the professional, enthusiast and mass-market photographers.





the widely available 120 film (which is the same size) can be respooled onto the thinner 620 film spools (see AP 26 May supplement). With practice, it takes just a minute to load a film onto the removable film holder. The single-blade shutter has two speeds, bulb and 'snapshot', and judging from exposures the aperture of the fixed lens is f/11. The camera features waist-level finders, one for portrait and one for landscape orientation. Accurate composition takes time and a steady hand.

Kodak's Advantix Preview was released in 2000, with a flip-up lens cover that includes a built-in 'T' flash and turns the camera on when opened. A built-in viewfinder is linked to the 25–65mm zoom lens and aspect ratio. The standout feature, though, is its small digital display. This allows the user to 'preview' the last image captured on the film, so failed frames can be marked 'don't print'.

Loading an APS film is very quick because the film canister is taken on by the automatic winder. Once the film is developed, it is stored within the original container. Higher-end models like the Preview allow a 'mid-roll change' to switch to another film, whether from colour to black & white, or to use a different ISO rating. This is the sort of convenience at the press of a button now taken for granted in digital cameras. Once the mid-roll film is placed back in the camera, it is automatically returned to the correct frame. Film is still available, with ISO 200 and 400 the most common.

Entry level

When released, the Brownie Six-20 Model C and Advantix Preview were both affordable and simple to use, as Tim Coleman explains

KODAK has created countless budget-level cameras and is credited with bringing photography to 'the people'. There is no better example of this than the camera that started it all – the Box Brownie. The first mass-production version was announced in 1900, and cost around \$1. With millions of units sold since, the Box Brownie is the best-selling camera line of all time. For many, a Brownie was the first camera they owned.

In 1996, Kodak introduced the Advanced Photo System (APS) film format, calling it Advantix. This was an attempt to offer a simpler alternative to

the well-established 35mm film format. APS cameras offer three aspect ratios: 16:9, 3:2 and 3:1 panorama, but the film area is approximately 50% the size of 35mm and exposure information can be recorded onto the edges of the film. Ultimately, not many took to APS and the film is already discontinued.

IN USE

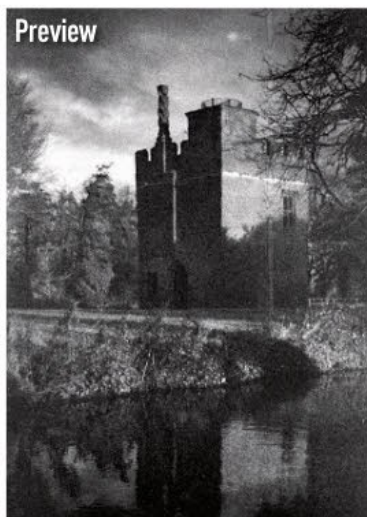
The Brownie Six-20 Model C shown above was produced between 1946 and 1957, although the first Six-20 version was available in 1937. The camera uses the long-discontinued 620 film, although

Below left: The softness of the Brownie lens naturally suits subject matter such as this castle. The Preview's original image has greater contrast, but less obvious detail in shadow areas

Conclusion

THE BROWNIE Six-20 Model C works as well as the day it was made, which is more that can be said for the Advantix Preview. Fortunately, though, I had two samples because the lens mechanics of one failed. Both cameras are point-and-shoot. Although the Preview offers the convenience of autoexposure, good exposures are still possible with the manual Six-20 by using a lightmeter, for example, or by applying the Sunny 16 exposure rule. Manual exposure control also allows for creative use of over and underexposure, and for multiple exposures.

In the Preview's 'classic' aspect ratio, a single frame is approximately 4.5x smaller than the Six-20's 620 film. The latter is at an immediate advantage, then, for image quality. For example, a small 6x4in print from APS requires an 8.3x enlargement, while for 620 it is a 1.8x enlargement. APS film is more difficult to come by, and beware of out-of-date film. One film we used had a severe green cast, and to rescue images I converted to black & white (see left). Of the two comparison shots, the APS shot looks more 'dated'. However, the Six-20's images are soft too, which suits some subject matters like the castle image. All in all, I prefer the feel of images taken with the Six-20.





Advanced level

Richard Sibley compares the Retinette 1B with the EasyShare Z710 – two cameras built for enthusiasts but released 40 years apart

KODAK 35mm films used to be a staple of the company's business, with brands such as Gold, Kodachrome, Ektar, Portra and T-Max readily available. And it was cameras such as the Kodak Retinette series that would have used many of these films.

The Retinette was aimed at more advanced photographers who understood the basics of exposure, but wanted something smaller, lighter and more affordable than an SLR. It was the type of camera that many families took on their holidays, as well as being seen at camera clubs up and down the country.

The Retinette 1B has a fixed Rodenstock Reomar 45mm f/2.8 lens but with a 35mm viewfinder. Its shutter is a Pronto LK, which has a maximum shutter speed of 1/500sec. The basic specification is good, and as an everyday camera it is still as usable today as it was in 1959.

Although the fairly recent introduction of compact system cameras, and the current trend for compact cameras with

large sensors, has changed the tools of many enthusiast photographers, bridge cameras could be seen as the modern-day equivalent of the Retinette. They bridge the gap between a compact camera and an SLR, but offer a full range of manual-exposure options that an enthusiast photographer demands.

Kodak's EasyShare Z710 bridge camera was released in 2006. It has advanced evaluative metering, a 7-million-pixel sensor, a 10x Schneider Kreuznach Variogon optical zoom lens and all the conveniences of a modern digital camera.

IN USE

Having spent some time using both Kodak cameras, I am clear about which one I prefer. For all the convenience of the EVF, LCD screen, in-camera ISO and zoom lens in the EasyShare Z710, there is something much more liberating about using the Retinette 1B.

Below left: Despite the differences in image ratio, the pictures produced by the Retinette and Z710 look remarkably similar

With its solid metal body, the Retinette 1B feels like a far higher-quality product than the plastic and lightweight EasyShare Z710, and comparing the low-resolution screen and EVF with the bright optical viewfinder of the Retinette 1B, there isn't much contest, particularly in bright sunshine.

There are a few quirks with the Retinette 1B. Having the film advance lever on the underside of the camera rather than on the top right of the top-plate is bizarre. It is clumsy to operate, and certainly slows the camera down, and you do wonder whether Kodak moved this lever just to try something different from its competitors.

What I got from the Retinette was a more tactile experience. Loading film rather than slotting in a memory card, plus thinking about framing and exposure rather than clicking and checking the image, are approaches that demand patience and thought. Don't get me wrong, I am all for digital cameras and the convenience they offer, but I would advise anyone learning the basics of photography today to at least start with film as it offers a more considered approach.

What is clear from using the Retinette is just how far we have come since the days when we all regularly used to shoot 35mm film. However, it is also clear how quickly digital technology goes out of date. Just six years since its release, the EasyShare Z710 looks very dated. Sensor resolutions of comparable cameras have doubled, as have screen resolutions, while optical zooms are now reaching 50x rather than the now humble 10x lens of the EasyShare Z710.

Conclusion

WHILE I found that the EasyShare Z710 has aged relatively badly, there was no such feeling with the Retinette 1B. The experience of loading a roll of film, looking through the viewfinder, setting exposure settings and firing the shutter is the same now as it was 50 years ago. If you were to make a film camera today with a similar specification, you wouldn't change much at all. You may change the appearance slightly, but the principles and mechanisms are largely unchanged.

Early this year Kodak announced that it will no longer be making digital cameras, and even more recently that it was to sell off its film and paper division. However, perhaps there is still a future for Kodak film. Although prices have increased as demand has dropped, Harman's Ilford-licensed products have shown that there is still a good demand for quality film products, so hopefully we will still be using those much-loved Kodak 35mm films for a few more years yet.



KODAK
DCS PRO 14N



KODAK
KODAKVIEW
MODEL 'B'



up for it with well thought-out rack-and-pinion-controlled movements for both the viewing screen and lens panel.

IN USE

While technology has inevitably improved technical quality since the beginning of photo history, it is convenience that has really been the obvious beneficiary. AF, AE, built-in metering and the ability to shoot 100 pictures easily are the advantages of the modern camera. The View Camera model 'B' has none of these facilities. It is slow to use and I had to trim darkroom paper to 6 x 8in to fit the film holders. I processed the paper in the kitchen after dark, and I had no idea whether the pictures had come out, or if my subject had blinked, until the giant paper negatives were fixed. However, I knew what this process would be like, expected it and everything went smoothly.

The Pro 14n should be the epitome of convenience in comparison, but I had trouble getting it to accept modern CF cards as it failed to save on a number of occasions. I had to intervene manually with the metering, focus manually as I was tripod mounted, and the menu system is far from intuitive even to me – and I've had the camera for almost nine years. It can't be denied that the technical quality of the images from the Pro 14n, fitted with a Nikkor 28-70mm f/2.8, are far superior to those produced by the Zeiss 16in f/6.3 lens on the model 'B', but the characteristic quality, the atmosphere, and the extremely shallow depth of field of f/8 on whole-plate via the Zeiss lens appeals to me a great deal more.

Neither camera is especially good looking, but these were the business tools of their day so function is far more important than style

Professional level

Damien Demolder compares a pair of Kodak bodies designed as everyday workhorses for the professional photographer

WHILE Kodak has almost always been a powerful force in the life of the professional photographer through its films, papers and chemistry, the company's more recent history has featured few memorable professional-grade camera systems. The last, the 14-million-pixel DCS Pro 14n, arrived in 2002 at the same moment Canon announced its similarly full-framed EOS-1Ds – and Kodak laded it with more pixels and offered it at a lower price.

It was designed as a workhorse, and Kodak once proudly displayed it fitted to the back of a 5x4in monorail camera as the 'ideal' precision studio set-up. I've picked an equivalent model from the

1920s to use alongside it – the Kodak View Camera. I'm using the whole-plate, model 'B', version that folds neatly to make a package that is about as portable as a full-sized plate camera can get.

The cameras have a lot in common: neither came with a Kodak lens; both use the largest recording medium in general use for the day; neither was especially expensive; and both use functional non-luxurious bodies. The Pro 14n is based on the decidedly non-professional Nikon D80, and has most of the features one would ever need, but without exceptional build or speedy AF. The View Camera model 'B' is made of wood and brass, and is very nicely put together. It lacks beauty, but makes

Conclusion

THE KODAK View Camera model 'B', like most of the View Camera series, was the photography white Transit van of the day. It does its job, is reliable but is also pretty unremarkable, even with its nice gnarled adjusting knobs. The DCS Pro 14n is somewhat more flashy, and while it has comforts and many more automated features it is a pretty awkward beast and it is difficult to force it to do what you want. The technical quality is, undeniably, a good deal better than I achieved with darkroom paper in the View Camera, but were the model 'B' loaded with film, or a plate, I'm not sure it would compete so easily – unless colour was a requirement of course.

Kodak's progress in the 90 or so years that separate the two cameras is obvious, and all but the most masochistic professional would choose the plate camera over the digital model – but you also have to be pretty masochistic to really enjoy using the Pro 14n.

Which is the better of the two? Begrudgingly, I have to say the Pro 14n, but the View Camera is far more fun.



DCS Pro 14N



Model 'B'

READERS REMEMBER

We asked AP readers to share their experiences of Kodak products over the years via the AP website. This is a small selection of their memories of the famous brand

The school darkroom

I remember a trip to Kodak in Harrow in about 1969 or 1970, seeing the whole process of making paper and film, and visiting a couple of darkrooms. Not something that everybody got the chance to do and a thoroughly enjoyable day out for a 15-year-old.

At the time I was using a Kodak Instamatic camera and developing my own black & white film in the school darkroom. Until I got my first SLR in about 1974, I don't remember any other make of camera or film.

I even applied for a job at Kodak in 1971 and got to see another side of the factory. Unfortunately, I don't remember whether I was offered the job but I never did work for them.

Geoff R

Blown away

Thanks to my interest in film being once again plucked by the Lomography movement, I acquired a selection of cameras all requiring me to get reacquainted with Kodak.

Maybe I'd forgotten how good it looked but I was absolutely blown away by T-Max 400 and Tri-X and couldn't help but feel like they looked so much better than my digital black & white pics.

I also had some fun playing with Ektachrome VS and Elite Chrome Extra Color and was sad when I read that production had stopped.

Ultimately I let go of film (again!) and, although for many reasons, it was in part upon learning of the demise of Kodak.

Veato

The big debate

I remember the time when, following the periodical 'troubles' that would arise with Kodachrome, there was a bit of a debate among photographers as to which Kodachrome lab gave the best results, due to 'different' handling, water used, and so on. Some claimed that the French or Swiss labs were far superior to Hemel Hempstead, and started to post their films abroad. Some of these were then puzzled to get their films back from Hertfordshire.

There were rumours that, as packages of that size were not machine sorted by the Post Office, irrespective of the value of the stamp and the address that was applied to the yellow, white and red envelope, the Post Office sorter merely saw the familiar envelope and sent them all in the same sack to Box 14.

Olybacker

A diet of Kodak film

Like so many folks my first camera was a Kodak, a basic Instamatic that is still in a cupboard somewhere. Mostly it got fed a diet of Kodak 126 cartridges in colour and mono.

When I got an Olympus OM1n, it tended to get a mixture of Kodacolor II, Ektachrome and, when I was feeling adventurous, the odd roll of Kodachrome 25 or 64. Later on, when Kodachrome 200 came out, I used that too.

My grandfather had a Kodak Autographic, though I'm not sure which version, but it takes 127 film and that's also safely away in a cupboard.

El_Sid

A friendly gift

I was given a second-hand Brownie 127 by a best friend at primary school. Must have been in about 1963-4. I think that was about when a new model came out so it might be that he just got a new one. I was very impressed. It was a disproportionate gesture to be given something special like that.

My grandfather, who was a very keen photographer (and, I believe, an AP contributor), helped me with the developing but he lived a long way away (in Aberdovey, while we lived in Watford) so as a photographic start it had to fit with holidays to Wales. I think we may even have a print from that camera somewhere in the family album.

PeteRob

My first Kodak

My first 35mm camera was a Kodak. Before that I'd had a little fold-up 110 camera, and even at the age of 13 I recognised that Kodak was a proper camera brand (mainly down to that red K being all over anywhere that sold cameras or film). It was very much a camera for cool boys, all smooth, shiny black plastic and an aggressive 'S100' in bright red script.

Despite wanting all the modern bells and whistles, my dad's avoidance of autofocus, autowind and suchlike as 'there's less to go wrong' heeded well, as it still works 23 years later despite taking a few knocks.

Surf_digby

KODAK THROUGH THE YEARS

1880

George Eastman begins production of dry photographic plates

1888

First Kodak pre-loaded box camera (100 exposures) patented in USA along with the flexible film that it used. The name 'Kodak' is born

1891

Kodak's first UK factory completed at Harrow, Middlesex

1892

The company becomes Eastman Kodak Company of New York

1900

The first Brownie camera is introduced in the USA. Selling for \$1 and using film that costs 15 cents a roll, it brought hobby photography within financial reach

1901

Kodak introduces 120 film for use in the Brownie No.2 camera

1912

Vest Pocket Kodak introduced and with it the new 127 film to fit

1934

Kodak Retina folding 35mm camera introduced, together with first ready-loaded 35mm cassettes

1935

Kodachrome film is introduced and becomes the first commercially successful amateur colour film

1941

Kodak Ektra 35mm coupled-rangefinder camera and lenses introduced in the United States to rival Leica and Contax systems

1956

Kodak Retina Reflex 35mm SLR cameras first produced. The series continues until 1967

1963

Kodak introduces a line of easy-to-use Instamatic cameras with 126 cartridge-loading film (selling more than 50 million by 1970)

1972

Kodak 110 film and 110 pocket cameras introduced

1975

Kodak invents the world's first digital camera. The toaster-size prototype captures black & white images at a resolution of 0.01 megapixels

2004

Kodak stops selling film cameras in the face of increasingly popular digital alternatives

Dec 2010

Kodak ends processing of Kodachrome colour film

Many thanks to Metro Imaging (www.metroimaging.co.uk) for developing and scanning the films used in this feature, and also to London Camera Exchange, Bath branch (www.lcegroup.co.uk), for loaning us the Kodak EasyShare Z710

Christmas projects

PROJECT 1 PAINTING WITH LIGHT BY RICHARD SIBLEY

If all the festivities prove too much, we have five photographic projects that you can try out this Christmas

IT MIGHT get dark outside very early at this time of year, but this is the perfect time to head out and practise your light-painting skills. Find a very dark night-time scene and set a long exposure on your camera. Then, by using a flashgun, torch or even a glow stick, you can move around the scene using the light to illuminate and reveal parts of it.

DOWN BY THE RIVER

For this image I chose to light a small wooden bridge over a river, hoping that a reflection in the foreground would add another point of interest. The scene is located in woodland, with no artificial light for some distance, although there is an amber glow visible from streetlights a few miles away.

The first step is to set up your camera. It goes without saying that a tripod is needed, along with a torch to be able to see what you are doing. Set up the camera to save images as raw files, as you will want to deal with noise reduction carefully once you have captured your image.

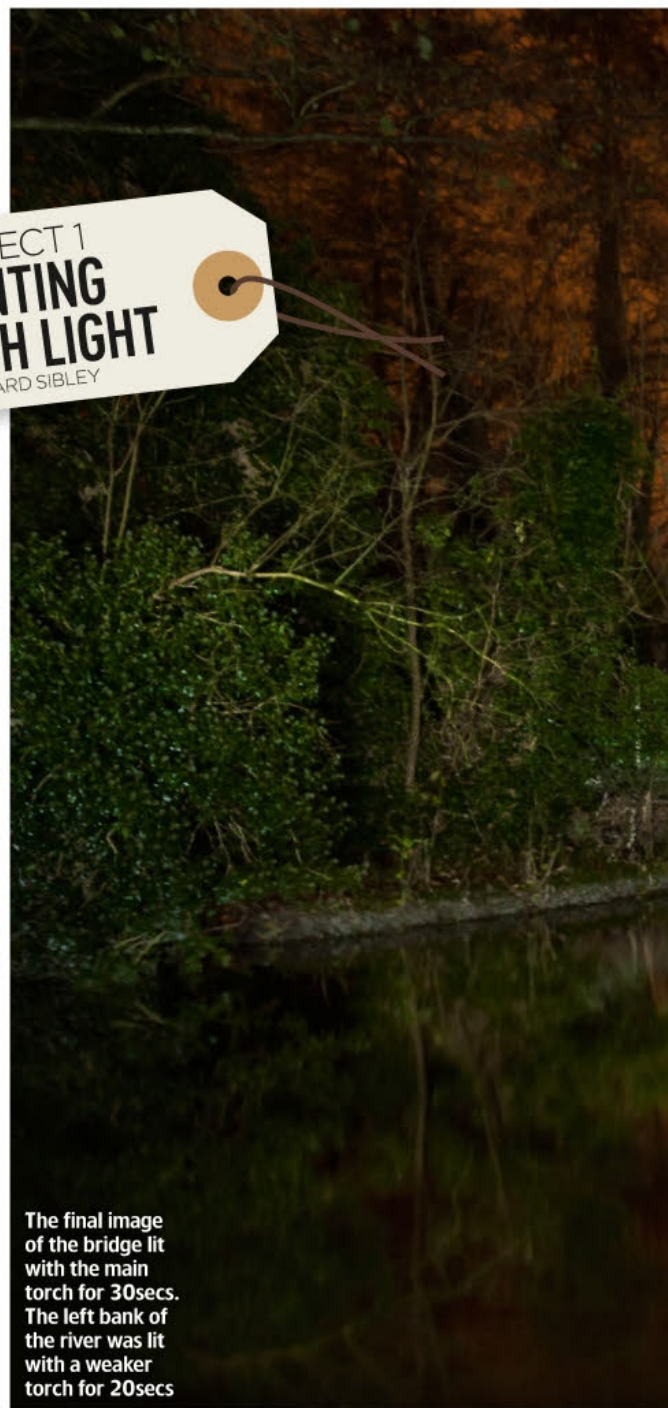
For this scene, an exposure of 30secs is ideal. It gives enough time to illuminate the scene with a torch without any ambient light affecting the scene. One issue when composing an image like this is focusing. For this, I decided to shine a torch on the point

of focus, which usually lights it up enough to allow the camera's AF to work. Once locked on, I could fix it in place by switching the camera and lens to manual focus.

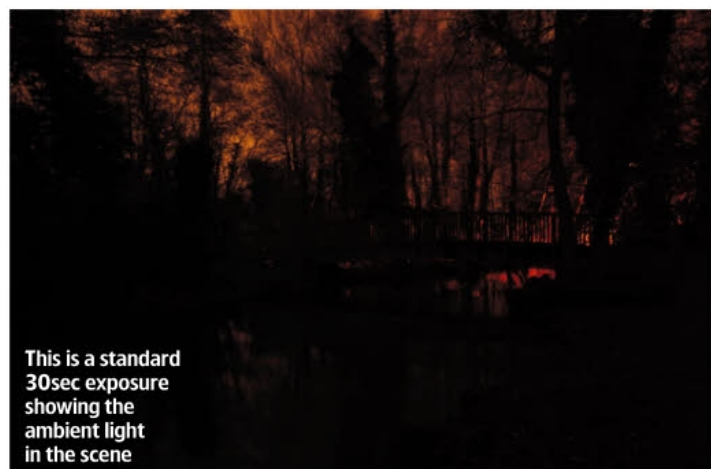
Exposing the scene is really a matter of experimentation. I found that an exposure of 30secs at f/8 with an ISO of 400 was ideal. With the shutter fired, I then moved around the scene, just out of shot, keeping a torch continuously moving over the parts of the scene that I wished to illuminate. A quick glimpse at the image on the rear of the camera soon reveals whether or not it has been successful, and highlights any areas that haven't had enough exposure.

In this image I had the exposure on the bridge looking good, with a nice reflection, but there was a lot of dead space on the left-hand side of the scene. Luckily, I had a second torch, and another pair of hands, to help me light this side of the scene, but only using the torch for 20secs of the 30secs exposure. This meant that the left side was clearly visible, but without being the dominant focus.

Finally, I sharpened the raw image in Adobe Camera Raw, and applied some slight noise reduction. I also adjusted the white balance to remove some of the blue tint created by the cool light of the LED torch.



The final image of the bridge lit with the main torch for 30secs. The left bank of the river was lit with a weaker torch for 20secs



This is a standard 30sec exposure showing the ambient light in the scene



Here the bridge was nicely lit, but there needs to be more detail in the foreground and to the left of the image



TOP TIPS

- Use a torch to help achieve focus
- A second pair of hands is extremely useful, especially in the dark, so bring a friend
- Make sure your tripod is sturdy, and the head is tight. Any creep over 30secs will severely blur the image
- Wear black to ensure that you don't appear in the image as you move around the scene
- Make sure that the torch is faces away from the camera lens otherwise it will appear in shot or cause lens flare



TORCHES

Any torch will help you when taking painting-with-light images, but the more powerful, focused beams will help pinpoint areas to light. In this example, I used a high-powered SpotON 505 hand torch. See www.spotonlights.com for more details or look out for our review in a forthcoming *Testbench*.



Use colour to grab the viewer's attention in a multi-image, single-colour collage

INTENTIONALLY going out with a camera to capture a specific colour is a great way to develop your creative eye. There are the obvious subjects, such as a yellow banana or a red post box, but it's more of a challenge to find a scene or a subject where a certain colour grabs the attention. Of course, if you shoot in colour you will probably already have all the images you need in your collection for this challenge, so you may not need to take any new pictures at all. However, the process of shooting with creative intent for a single colour will benefit the end result.

Open your organiser software and create a new folder, naming it 'red', 'green' and so on, then transfer the appropriate images to it. This can be a long-term project, adding images to the folders as and when they are ready. It is worth creating several colour folders, as you are

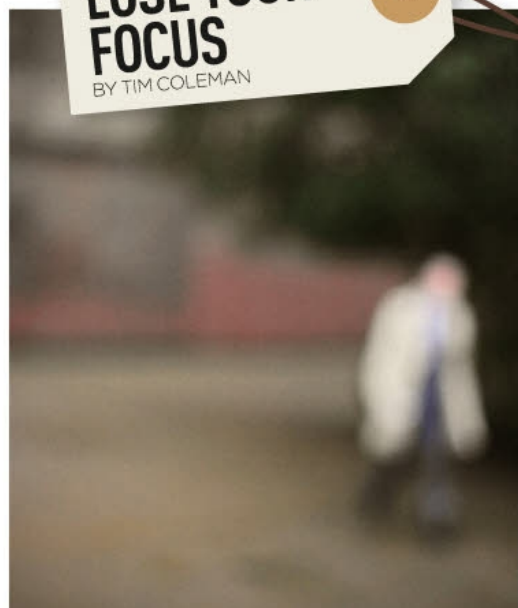
likely to find your image collection has interesting subjects covering a number of colours. When looking through your image folders, watch out for subjects that are synonymous with a colour, such as a red chilli. Do not discount images where the intended colour takes up only a small amount of the frame, such as a red traffic light in a street scene, because once the collection is complete, the Crop tool can be used to single out the desired subject. Here, I have placed 20 images together in the final collage, but try experimenting with different numbers of pictures.

SOMETHING A BIT DIFFERENT...
Add an abstract twist by changing the hue of an image that does not include the right colour, or by changing the colour of a familiar subject – a purple banana, for example.

'Intentionally going out with a camera to capture a specific colour is a great way to develop your creative eye'

PROJECT 4 LOSE YOUR FOCUS

BY TIM COLEMAN



PROJECT 3 MULTIPLE EXPOSURE

BY TIM COLEMAN



A multiple-exposure image can transform an otherwise dull everyday scene into a work of art

NOT ALL image manipulation requires editing software. A multiple exposure can be achieved in-camera, and it is a technique that has been creatively explored by film photographers long before digital imaging. Now, many digital camera systems offer a multiple-exposure mode – in many cases up to nine exposures in one frame – and an autogain control. In autoexposure mode, autogain adjusts the exposure settings for each frame to set an appropriate overall exposure. For example, each frame in a five-frame multiple exposure is set to one-fifth of the total strength.

Alternatively, each exposure can be set manually without autogain for greater control, to over or underexpose a scene or set individual exposures in a sequence. A night scene, dimly lit by street lights, is often more effective when overexposed. The 'correct' exposure can be calculated from the measured exposure. For example, 1/500sec at f/8 becomes 1/125sec at f/8 in a four-frame multiple exposure.

For a graphic effect like the one above, try an urban setting with repeating patterns, such as overhead lines, lamp posts and terraced buildings. Subjects on the move, such as people and motor vehicles, also work well, as they change position between each frame. Once the first exposure has been captured, shift the camera slightly and record the next. Experiment with the number of exposures you take, and the amount you shift the camera. Remember, though, that when using autogain, the more frames added, the less clear the subject becomes when shifting the camera, as each exposure is reduced.

WHAT'S NEEDED...

Camera with multiple-exposure mode.

Cloak an image in mystery by shooting entirely out of focus

WITH technical excellence being the aim of most camera technology, the idea is to produce sharp images that reveal plenty of fine detail. However, as great as this may be, why not try intentionally 'hiding' detail by shooting out of focus? The clever use of colour, light and the bokeh effect is important for capturing an effective out-of-focus image, but shapes are the key point of interest. Start by shooting familiar subjects and landmarks, but as your experience grows turn your attention to more abstract ideas. People are great subjects for out-of-focus images, because a sense of mystery can be introduced into what would otherwise be an ordinary scene. Artificial lights, such as those found in a high street at night, also work well.

WHAT'S NEEDED...

Camera/lens with manual focus control.

Give a still-life image an abstract touch by using mirrors to create multiple reflections

COMPOSITION and lighting are key considerations for a successful still-life image, but mirrors can add a fresh twist to a subject. A pack of four 300x300mm mirror tiles can be bought from most hardware stores for £10–£15, and are big enough for many still-life subjects, be it a flower or an old camera (see below). Smaller objects often work best, especially when the size of the reflections are factored in.

It's worth wearing gloves when removing the tiles from the packaging, and make sure the tiles are clean before shooting because dust and fingerprints show up clearly.

Watch out for unwanted details being reflected in the mirrors, too, and always check over the images post-capture. Angling the side mirrors towards each other provides the multi-reflection effect.

Using a single colour base to rest the subject on helps to keep the composition uncluttered, although using a mirror as a base can work, too. To illuminate the subject, a single continuous light source from above works best, while the angle of the camera and height above the subject can have a lot of bearing on how effective the final image is. Above all, experiment!

WHAT'S NEEDED...

At least three 300x300mm mirror tiles.

PROJECT 5 ABSTRACT STILL LIFE

BY TIM COLEMAN



AskAP

Let the AP team answer your photographic queries



Minolta MC lenses can be attached to the Sony NEX range of cameras (pictured is an NEX-6) without losing infinity focus

USING MINOLTA MC LENSES

Q I am thinking of using Minolta MC lenses on a digital interchangeable-lens camera, but could you tell me what makes of digital camera I could use them on without losing infinity focus? I do not want to use the adapters with the built-in 'correcting lens' as that will ruin the quality of the images. I have heard that Sony and Olympus four thirds cameras are possible options, but are there others? **Charlie Sears**

A I think the first thing is to ask yourself how badly you want to use your Minolta MC lenses. It's not that your Minolta MC lenses can't take great shots, or that they're 'bad' lenses, but they were never designed with digital capture in mind so there will be compromises.

The first of these – and perhaps the most significant – is the camera. As you don't want to use an adapter with a correcting lens, this excludes Canon, Nikon and Sony DSLRs, and although Olympus four thirds is an option, you really are limiting yourself to the cameras you can use. However, according to Fotodiox (www.fotodioxpro.com), which manufactures numerous adapters, you could attach your lenses to a Nikon 1, Samsung NX or Sony NEX camera body without losing infinity focus or adding an additional glass element.

Yet just because you *can* doesn't necessarily mean you *should*. Speaking from experience, I've been using OM

lenses on an E-system camera for several years now, and it's something of a love/hate relationship – chromatic aberrations and fringing that I never experienced on film are all too obvious with certain lenses at certain apertures when they're used on a digital camera body, and the stop-down exposure metering can be somewhat unpredictable at times.

When everything comes together they can produce beautifully sharp images, but it's not always easy getting there, so all I would ask is whether you want or need to add this inherent incompatibility to your photography. By all means consider a camera that will accommodate your Minolta lenses, but I would be loathe to suggest that this should be a primary motivation in your purchase. As you're looking to invest in a new camera, now is the perfect opportunity to upgrade your old kit, rather than make compromises from the word go.

Chris Gatcum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

PIXEL POSER

Q A full-frame sensor with a resolution to prevent my D200's DX lenses from becoming redundant makes the Nikon D800/800E appealing after years of salivating over the thought of an unaffordable D3X. However, the use of a tripod is recommended because of all those extra pixels, and you have to have the best-quality glass. I don't recall requiring better optics for an ISO 50 film over an ISO 400 or ISO 3200 one, which would seem to be the parallel film situation. Can you explain? **Norman King**

Q I have been following the discussion about the difficulties of using the latest Nikon cameras with huge megapixel resolution. I recently sold my Nikon DX-format cameras and bought a Nikon D800E. This is a wonderful camera and I have had no problem with moiré.

However, I have read that tripods must be used, along with the best lenses and fast shutter speeds, but I don't see this as a change that is due to the new large resolution: careful technique has *always* been desirable for the best results, even with film. I understand that newer lenses are better with digital sensors because of the need for telecentricity, but why would having a large-resolution sensor make a camera more fussy? How will DSLR photographers fare if the rumoured new 50-million-pixel Canon model appears? **John Strain**

A To make the most of a high-resolution camera, you need top-quality lenses, which is true of any camera. Both camera and lens resolution make a contribution, so put a good lens on a camera and it will perform better than with a poor one, and a poor lens will perform

FROM THE AP FORUM

Photo usage advice

Alkibir34 asks I took some property shots for free for a client (call them Company A) as a favour. It was a marketing event they were running, but the actual property belonged to a different company (Company B) to whom I was introduced. I sent low-resolution copies of the property shots (without watermark) to Company B as examples of my work and to ask if they would like to use my services. I didn't receive a response, but a few months later found my images on the company's Facebook page without mentioning it to me or mentioning my name on the album.

AP GLOSSARY

DEMOSAICING

Demosaicing is the rather elaborate word used to describe the way in which colour is created from the data recorded by a digital camera's sensor. To get to grips with demosaicing, you first need to have a passing understanding of Bayer pattern filters. On most digital sensors, each light-sensitive photosite is fronted by either a red, green or blue filter, with two green-filtered photosites to every one red and one blue. This means that each photosite records a single shade of its filtered colour: a green-filtered photosite only records a shade of green, depending on the amount of light it receives.

However, while this single photosite can only record a shade of green, adjacent photosites are recording distinct

shades of red and blue (not to mention additional green), which is where demosaicing comes in. By looking at the values of the surrounding red, green and blue photosites in terms of their filtered colour intensity, and then employing some complex algorithms, the camera can effectively 'guess' what the *actual* colour should be, and use this to create an individual pixel. If the greens are 'strong', the blues 'average' and the reds 'weak', for example, then it's likely that the resulting pixel is going to be a shade of green – grass in a landscape, perhaps.

This demosaicing process is repeated for every single pixel in the image (in a split-second), resulting in a full-colour digital photograph from three primary colours.

better on a 36-million-pixel camera than it will on a 12-million-pixel one. If you have camera shake or don't focus properly, that will limit your resolution gain, but this is true of any camera. When using high-resolution cameras, I have found that a simple half-resolution development – that is, combining the four pixels in a Bayer quad to one, rather than demosaicing (see above) – from a D800 produces a nice 9-million-pixel output file, and is very fast. Half-resolution development refers to the option of simply combining a red, green, blue, green (RGBG)

set of four pixels in the Bayer array into a single full-colour pixel in the output image, rather than using interpolation. It leads to an image with half the linear resolution and one quarter of the pixel count. It is very fast and gives a particular quality to the output file. It's available in most raw-processing tools that allow the user to select the demosaicing method, such as RPP (www.raw-photo-processor.com) or Raw Therapee (rawtherapee.com). When you don't need 36 million pixels at your disposal, it's a good option. **Bob Newman**

Is the company able to do this legally without my permission? Is it the same as if they used the images on their corporate website? If they are allowed to do it, am I overreacting by being rather miffed that they didn't even tell me?

LargeFormat replies Assuming you didn't sign away your copyright, they shouldn't use your pictures. Ask them to take them down or give you a credit or whatever you want.

RogerMac replies Just a suggestion for the future, as well as watermarking the final images, check your camera's facilities. Many allow you to insert a copyright statement complete with name and address into the Exif data of all images. Just be sure never to distribute an image without the Exif.

NosamLuap replies Legally, you hold the copyright, but I assume that whoever runs the Facebook page for a property company isn't a copyright lawyer, and they probably figured that you emailing them in made them 'fair game'.

I'd send them something along the lines of, 'I'm glad to see you like my images and you're using them on your Facebook page, but please realise that my commercial model can't support simply giving images away. If you wish to continue to use them for free, please use the attached watermarked versions – this way, you get free imagery, and I get some potential paid work and visibility. I'm happy to discuss a licensing fee if you would rather use the existing non-watermarked versions, but note that those I sent you were low-resolution proofs of your building taken as part of a wider event. I'd be more than happy to discuss producing some more shots of your building and providing high-resolution versions with a suitable licence.'

If the venue is likely to lead to further work, such as a wedding venue leading to wedding-photography bookings, then I'd be even more 'salesy' and offer to provide some full-resolution watermarked images of the location to their specification, including shots you may not have already given, and agree that they can use them on *any* website/literature as long as the watermark/credit remains.

In next week's AP

On sale Tuesday 1 January

ON TEST



CANON EOS M

We test Canon's first digital compact system camera, with an 18-million-pixel, APS-C-sized sensor



© LARNE PUSSELL

POWER OF THE PICTURE

Stephen Mayes, World Press Photo jury secretary, talks about the role of photojournalism in today's world

PHOTOJOURNALISM

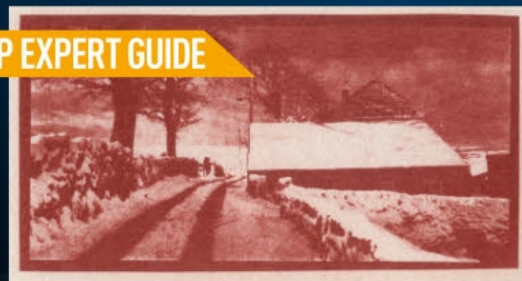
SONY NEX-6

The 16.1-million-pixel NEX-6 has an APS-C-sized sensor, 2.3-million-dot EVF and Wi-Fi. We put it to the test

ON TEST



AP EXPERT GUIDE



© ANDREW SANDERSON

GUM PRINTING

In part two of his series on alternative processes, Andrew Sanderson looks at the art of gum printing



london**camera**exchange

SALE NOW ON

Phone LCE Bath for latest offers



Nikon D5200

+18-105mm VR Lens

- 24 mega pixels
- Full HD video
- Swivel Screen

£749.99

Includes Nikon case and 8gb card

Visit:

www.lcegroup.co.uk

for the latest
second hand items

Nikon D7000

+18-105mm VR Lens

£839.99

Includes
Nikon kit
worth
£69.98



Nikon D90

+18-105mm VR Lens

£549.99

Includes
Nikon bag
and 8gb
card

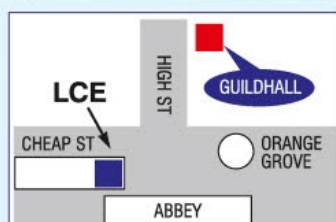


Nikon V1

+18-30mm Lens

£299.99

Includes
hard Nikon
case
Subject to
availability



Email: bath@lcegroup.co.uk

13 Cheap Street, Bath (NEXT TO THE ABBEY) CALL: **01225 462 234**

THE NEW

D-LITE RX ONE

100% elinchrom

Digital SLR
BEST BUY

- Fan cooling
- Swiss engineered
- Fast recycling times
- Flash duration 1/2200s
- 100w continuous modelling lamp
- Full range of creative accessories
- Powerful five stop digital flash range
- Accurate exposure and colour balance
- Built in radio trigger and remote control
- iPhone / iPad Skyport app. compatible*
- Fully compatible with Skyport RX control and image sharing software

Two head kits from £375 inc Vat.

www.elinchrom.com
Image by anoush.ch

"why pay for power you don't need?
D-lite ONE is tailor-made for home portraits"
Overall - 94/100
- Advanced Photographer Magazine, Dec 12

"this portable D-Lite RX One kit
is the bargain of the flash season"
- Master Photography Magazine, Oct 12

"Excellent build quality, excellent
performance and an excellent price"
Max Five stars ★★★★★
- Digital SLR Magazine, Nov 12

"anyone looking for a low-cost, reliable
studio starter kit should consider this
excellent outfit"
- Digital SLR Photography Magazine, Nov 12

Head shown with additional 15cm reflector
*Requires Elinchrom WiFi Module



One of three Nikon 1 J2s!

To enter our competition, upload images of your interpretation of the festive season and you could win a Nikon 1 J2 camera

PERFECT for capturing all those festive moments as they happen, the Nikon 1 J2 is speedy enough, clever enough and creative enough to capture the fun in your world without missing a beat.

Designed to act fast, the intelligent Nikon 1 J2 interchangeable-lens camera ensures you stay a click ahead of the action. Ultra-portable and

simple to operate, it has all you need to capture great photos and movies.

The bright LCD screen offers crystal-clear shooting and playback, and functions like the innovative Motion Snapshot and the easy-to-use Creative Mode allow you plenty of creative ways to record your life. For more information about the Nikon 1 range, visit www.nikon.co.uk.

For your chance to win one of these fantastic cameras, visit www.amateurphotographer.co.uk/ competitions and upload up to five pictures of your interpretation of the festive season. It might be a winter landscape, a gorgeous sunrise on New Year's Day, a crowd of shoppers or a portrait of a person – it's your choice. Just send us images of what the season means to you.

Make sure you upload your photos to our Amateur Photographer gallery by 13 January 2013 for your chance to win one of three Nikon 1 J2 cameras. To enter, visit www.amateurphotographer.co.uk/competitions

For full details, including terms and conditions, visit the AP website at www.amateurphotographer.co.uk/competitions



Ask the experts at
londoncameraexchange
28 branches nationwide & online

visit our
new look
website today!

the **used** equipment specialists



28 local branches at:

- Bath** 13 Cheap Street
Tel: 01225 462234
- Bristol** Baldwin Street
Tel: 0117 929 1935
- Bristol** 53 The Horsefair
Tel: 0117 9276185
- Chester** 9 Bridge Street Row
Tel: 01244 326 531
- Chesterfield** 1a South Street
Tel: 01246 211891
- Cheltenham** 10-12 The Promenade
Tel: 01242 519851
- Colchester** 12 Eld Lane
Tel: 01206 573444
- Derby** 17 Sadler Gate
Tel: 01332 348644
- Exeter** 174 Fore Street
Tel: 01392 279024
- Fareham** 135 West Street
Tel: 01329 236441
- Gloucester** 12 Southgate Street
Tel: 01452 304513
- Guildford** 8/9 Tunsgate
Tel: 01483 504040
- Leamington** Clarendon Avenue
Tel: 01926 886166
- London** 98 The Strand
Tel: 020 7379 0200
- Lincoln** 6 Silver Street
Tel: 01522 514131
- Manchester** 37 Parker St.
Tel: 0161 236 5819
- Norwich** 12 Timber Hill
Tel: 01603 612 537
- Nottingham** 7 Pelham Street
Tel: 0115 9417486
- Paignton** 71 Hyde Road
Tel: 01803 553077
- Plymouth** 10 Frankfort Gate
Tel: 01752 664894
- Portsmouth** Cascades Centre
Tel: 023 92839933
- Reading** 7 Station Road
Tel: 0118 9592149
- Salisbury** 6 Queen Street
Tel: 01722 335436
- Southampton** 10 High Street
Tel: 023 8022 1597
- Southampton** 11 Civic Centre Road
Tel: 023 8033 1720
- Taunton** 6 North Street
Tel: 01823 259955
- Winchester** 15 The Square
Tel: 01962 866203
- Worcester** 8 Pump Street
Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat.
Please check your local store for availability
before making a special journey.

UK Mail Order Next day delivery available
from all LCE branches Postage & Insurance
£7 for most items.



E. & O. E. Prices quoted include
VAT @ 20%. Prices subject to change.
Goods subject to availability.



Point your smart phone at
this 'QR' pattern to link
directly to our secondhand
camera equipment pages.

Find that elusive **used**
camera or **gadget** on
our updated website.



**WE WANT
YOUR
used
cameras
& lenses**

**WE PAY
CASH
for good quality
camera equipment**

visit your local LCE store now!

this week's **TOP 10** deals

1	Canon EOS 5D MkIII Body Condition - 5* Colchester	£1999.99
2	Canon 300mm f/4L IS USM Condition - 5* Southampton (Civic)	£799.99
3	Olympus OM-D & 12-50mm EZ Condition - 5* Southampton (High St)	£899.99
4	Leica M9 Body Condition - 5* Gloucester	£2,999.99
5	Fuji XE-1 Silver Body Condition - 5* Strand	£549.99
6	Tamron 60mm f/2 Macro Sony Condition - 5* Guildford	£349.99
7	Nikon 24-120mm f/3.5-4.5G VR Condition - 4* Winchester	£299.99
8	Canon Powershot G1 X Condition - 4* Fareham	£399.99
9	Canon EOS 7D Body Condition - 5* Bristol (Baldwin St)	£799.99
10	Sony NEX-7 & 18-55mm Condition - 4* Manchester	£599.99

Please call relevant store to check availability

**For amazing part-exchange
deals or to sell us your old
equipment visit your local
LCE branch.**

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:
twitter



Future proof

The past few years have seen rapid technological innovation and a burgeoning of products. At AP we're proud to have foreseen many of these developments, so, with photographers looking forward to the future with eager anticipation, **Richard Sibley** looks at what may be next

WE SEEM to say the same thing every year, but the past 12 months have been truly fantastic for photographic innovations. Features that previously skirted around the edge of the consumer camera industry found their way into exciting new products. Wi-Fi connectivity has been this year's must-have feature, and in the Canon EOS 6D we have the first Wi-Fi-enabled DSLR. Almost all the major manufacturers now offer some form of wireless connectivity in their new cameras, which is something we have been predicting at AP for a few years.

Back in 2010, I wrote, 'Imagine a DSLR or compact system camera with the option to connect it to the internet and download new functions... In effect, the user could customise the features of their camera, and continue to add to them'. With the new Nikon Coolpix S800c and Samsung Galaxy cameras using the Android operating system, this is now a reality. Rather than these cameras having a closed proprietary operating system

(OS), they use Google Android OS so there are thousands of applications that can be downloaded. The majority of these apps aren't for photography, but they do offer us the opportunity to change the way we use our cameras. Camera phones mean there is an entire generation of people who share their images instantly online. Virtual online albums have replaced physical ones, and people now document their lives more than ever before. This has led to a new breed of documentary photographer and is bound to influence the way manufacturers build their cameras in 2013 and beyond.

THE MARKET

When the global financial crisis was at its deepest and sales of new cameras were starting to plateau, compact system cameras (CSCs) appeared on the scene. They really invigorated the market, appealing to a huge number of new photographers who didn't want a large DSLR. The CSC market continues to

grow, with Canon, and even Hasselblad, entering the arena, but one product that isn't doing so well is the traditional compact camera. Sales have suffered as young people now use their mobile phone cameras for snapshots, carrying up to 41 million pixels (Nokia 808 PureView) in their pockets. While this isn't good for entry-level compacts, it has proved a blessing for enthusiast photographers. Manufacturers have shifted their attention to the top end of their compact camera ranges. Every major manufacturer now has an advanced compact camera, with models such as the Fujifilm X10 and XF1 offering slightly larger sensors than conventional compact cameras. Then there are those with very large sensors, such as the Sony Cyber-shot DSC-RX100 and its 1in sensor, as well as the Canon PowerShot G1 X with an almost APS-C-sized unit and the Fujifilm FinePix X100, which comes equipped with a 12-million-pixel APS-C-sized sensor. However, this year it was the Sony Cyber-shot DSC-RX1 that stole the show – a fixed-lens compact camera with a full-frame 24.3-million-pixel sensor.

With so many excellent cameras available, it can be a difficult to make a choice. I'd imagine that the next 12 months will see the second generation of many of these cameras adding more new features, and possibly higher resolutions.

As for the industry, it seems to be on the rise again, spurred on by this year's new products. In the lead-up to Christmas, almost every other peak-time TV advert seems to be for a camera, and hopefully this should be reflected in some excellent sales figures compared to last Christmas.

'The coming years will also see 3G/4G mobile data connectivity in DSLRs, probably in the form of an accessory unit initially'



CONNECTIVITY

Not only is Wi-Fi connectivity in-camera set to continue, but with the Samsung Galaxy Camera we now have 3G/4G mobile-phone data connectivity in a camera. I would expect other compact camera manufacturers to introduce similar products, with the most likely companies being those that already make mobile phones, such as Panasonic and Sony.

The coming years will also see 3G/4G mobile data connectivity in DSLRs, probably in the form of an accessory unit initially. This would allow professional photographers to send images anywhere in the world straight from the camera, and would prove most useful for photojournalists feeding the demand for 24-hour news. Looking further ahead, I'm sure it won't be too long before we are popping SIM cards into our DSLR or compact system cameras alongside memory cards.

BATTERIES AND POWER

Generally, new features require more power. Even increasing the resolution of a sensor means that more power will be consumed, and with HD video capture now a standard feature the drain on battery life is greater than ever before.

Although battery technology has improved in terms of the power generated compared to the size of the battery, another huge leap forward will be needed to keep up with the demand in the next few years. At the moment, the solution for most of us is to carry around a spare battery when out shooting, or if we are away for a few days to take a charger. Thankfully, most compact cameras can now be charged via a micro USB socket, which makes it simple to charge

FLASH

ANOTHER area where connectivity may change is when using flashguns. Wireless connectivity already exists, with either infrared, pre-flashes or radio triggers used to communicate and trigger flashguns. However, if flashguns were to have built-in Wi-Fi, it may be possible to adjust all the wireless flash settings via a mobile phone app, and then use a more conventional method of triggering. The advantage of using an app over existing technology would be the larger screen on a tablet or computer, plus the ability to have a virtual preview of how a subject would look as the different lighting ratios change.

Wi-Fi-controlled flashguns could be controlled via a phone app



a camera battery using the same charger as a mobile phone. The advantage of this is that it increases the number of places that the battery can be charged, and it means that a single charger can be used across a number of devices.

What would be even more useful is the ability to charge a DSLR battery via USB. The obvious downside would be the slow speed at which it charges, but it would be incredibly convenient. You could trickle

The wireless charging pad of the Nokia Lumia 920 may be something we see soon on a compact camera



charge your battery and keep it topped up while driving in your car between locations, or use an external USB battery pack to charge it in while carrying your DSLR in your bag.

Another recent development is Nokia's new Lumia 920 mobile phone, which, as well as Micro USB charging, has an optional wireless charging plate. Such plates have been around for a while, but it is interesting to see this technology built into a product. To charge the phone, you simply place it onto the wireless charger, and electromagnetic forces in the charging plate and phone transfer energy via inductive coupling.

The Wireless Power Consortium is a collection of more than 100 electronics manufacturers that have agreed to produce products to an inductive charging standard, known as Qi. Nokia is one of these companies, along with Sony, Samsung and Panasonic. Potentially, this means that a single wireless charging pad that could charge any number of small compatible electronic devices, in much the same way as a wired Micro USB charger works across various products.

Wireless charging is something we may see quite soon on a compact camera, but it does have its downsides. Generally, the battery isn't replaceable, so it wouldn't be possible to carry a spare. Also, the wireless charging plate has to be plugged into a wall, so while it is very interesting and clever technology, its usefulness is limited.

AUTOFOCUS

Two years ago I wrote about the hybrid phase/contrast-detection AF sensor found on the Fujifilm FinePix F300 and predicted



that other companies would follow suit. I was proved right. Nikon, notably, uses an on-sensor phase detection in its 1-series compact system cameras, but the most interesting use of such a system is on the Sony Alpha 99 single lens translucent camera.

On-sensor phase detection is a great way of being able to focus a camera's lens while shooting video. It is much less fidgety than contrast-detection AF, so video can be focused smoothly. It will also allow for faster focusing of moving subjects. Despite contrast detection becoming ever faster, I think these hybrid sensors will see the most growth, with Sony potentially introducing them across its Alpha and NEX range of cameras.

MEMORY CARDS

I don't really need a crystal ball to predict that memory cards will increase in both capacity and speed. SD cards with speeds of

'On-sensor phase detection is a great way of being able to focus a camera's lens while shooting video'

150MB/s can't be too far away, and higher resolutions and video capture will also push capacities further. What is more interesting is the new formats of memory cards.

This year saw the launch of two new cards, the XQD and the CFast 2.0. Nikon's D4 is the first camera to use the XQD card format, which offers faster transfer rates than a CompactFlash card, with potentially even faster transfer rates and huge capacities available in the future. Currently, Sony is the only manufacturer to produce XQD cards, although Lexar will soon start manufacturing them. What is odd is that so far only the D4 uses the card, despite both Sony and Nikon releasing professional cameras after the launch of the D4.

The rival CFast 2.0 card isn't available yet, but it promises similar speeds to the XQD in slightly smaller package. Canon is supporting the CFast 2.0 format, and it is possible that we could see a new Canon

DSLR using this card next year. If so, it is reasonable to assume it will be dual-format card, most likely CFast and SD, as the two are similar in size.

The problem with both of these new formats is that the SD and CompactFlash card formats have been around for a few years and are well established. Most photographers will have a small collection of cards, and investing in a new card format can be reasonably expensive. A top-of-the-range 32GB SD card costs around £70, and a CompactFlash card around £180, while an equivalent XQD card costs around £230, so trying to convince anyone other

than professional photographers that these new cards are needed may be a tough job, especially when there still seems to be room for improvement in the SD and CompactFlash specification.

The recent USB 3.0 sockets and Apple's Thunderbolt connections are becoming fairly common on most new computers. We have seen USB 3.0 in the Nikon D800, but expect to see it in most professional cameras next year. These connections, combined with the latest memory cards, will mean that photographers have faster transfer speeds between computer and existing memory card than ever before. **AP**

Lexar is set to release its range of XQD cards in 2013

OPERATING SYSTEMS

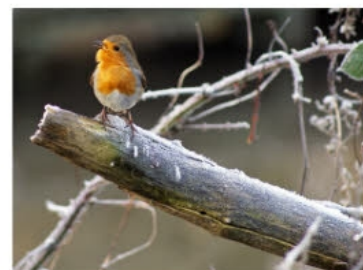
NOW THAT both Nikon and Samsung have Android operating systems on their cameras, we can expect to see even more of these products next year. Android is the obvious choice for an operating system as it has a huge number of existing applications that can be downloaded. With Sony already producing mobile phones that use Android, it may be the next manufacturer to introduce this.

I wouldn't expect to see Android on a DSLR in the coming year, as it is a feature that is aimed more at mainstream consumers. However, there is every possibility that it could appear on a compact system camera. Samsung would be the logical company to do this, as it already has good Wi-Fi connectivity in its NX cameras and the Android operating system in the Galaxy Camera.

As more cameras use operating systems such as Android, we may see, manufacturers bringing out their own Android apps. However, as Android is an open operating system, you could potentially have a brand A app on a brand B camera.

Is an Android DSLR just around the corner?





THE SCHOOL OF PHOTOGRAPHIC IMAGING
– in association with Nikon –
is one of the largest and most vibrant photographic education communities in the world.

SPI SCHOOL OF PHOTOGRAPHIC IMAGING



At the heart of the image

Star student



Clement Allen

Enrolled on Diploma in Digital Photography
Age 16
Occupation Student
Equipment Sony Alpha 200 with 18-70mm and 70-300mm lenses

Q When did you first become interested in photography?

A I first became interested in photography when my dad showed me his old Olympus SLR camera and I started experimenting with it. After a couple of years, I bought a Sony DSLR along with several lenses, which I have used ever since.

Q What do you enjoy most about photography?

A I really enjoy being out and about with my camera and capturing moments that appeal to me. I am particularly keen on wildlife and aviation photography.

Q What are you hoping to achieve with your photography?

A I enjoy sharing my photos with others and am often inspired

by the work of other photographers. I don't have any long-term plans other than to continue developing my photography further.

Q Where is the most enjoyable location to take photographs?

A My favourite subject to photograph is birds, so my most enjoyable location to take photographs is our local nature reserve, the Watercress Wildlife Association in St Albans, Hertfordshire.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A I have always been home educated and as my interest in photography grew I wanted to take it further, so I looked at various home-study photography courses.

In 2010, I enrolled on the SPI Diploma in Digital Photography course as it seemed the most appealing and interesting. I enjoyed working through each of the ten modules and learned a lot of new skills. The course really encouraged me to take images that I wouldn't previously have considered. My tutor gave invaluable and detailed feedback.

WE SAY Clement always presents his images very nicely and they work well as a set. There has been a definite and steady improvement in his abilities over the duration of the course. Well done on doing so well, Clement! You have clearly taken on board your tutor's comments and advice, and acted on these. We wish you all the best in your future photography work.



Why collectors collect

Photographers collect cameras and kit for many reasons. **Ivor Matanle** looks at some of the most popular collecting groups – and has a solution if you're having trouble finding a gift for the collector in your life

CAMERA collectors are a funny lot. They come in all ages and have a variety of special interests. However, the two things that are common to them all are that they are always looking for something, but not always the same thing that they were looking for last week, and that their family will not understand exactly what they are looking for or why they want it.

So it is seriously not a good idea to buy a nice old camera for a collector at Christmas – unless he or she chose it and identified it positively as something they want. Even if the collector has a lot of folding cameras with bellows, the folding camera in the charity shop might not make a welcome present. Some folding cameras are regarded as collectable, but many more are not. And even if it is collectable, condition is important. If you are not expert, you may not be able to tell whether the camera works properly or whether it is complete.

Collectors are constantly seeking the approval, and ideally envy, of other collectors. This means that what collectors want most of all is what other collectors want and cannot find.

'You got a Bessa II with a Heliar for *how* much?' is the sort of question that makes many collectors feel really good. Yet the significance is unlikely to be understood by their family, or by friends who are not camera collectors. Which is why camera collectors tend to gather in groups and to have friends who are also camera collectors.

ONE-UPMANSHIP

Just as schoolchildren used to compete to have the largest conker in the playground, and now judge the status of their rivals by what their mobile phone will or will not do, camera collectors compete to be seen as one step ahead. A collector I used to see at camera fairs said that he had more than 1,000 Rolleiflexes. I asked him once if he ever took a photograph. He looked vaguely pained. 'I haven't got time,' he said.

I pointed out that it is simply not possible to have 1,000 Rolleiflexes without there being quite a few duplicates. 'But their serial numbers are all different,' he said with an air of triumph. Just having more Rolleiflexes than anybody else made

Above left: An early Vest Pocket Kodak with square bellows, c1912. These were the 'soldiers' cameras' of the First World War

Above centre: An 8-on-120 folding Zeiss Ikon Nettar of c1954 with 105mm f/4.5 Novar lens and Prontor SV shutter. Post-war models are much more collectable than the 12-on-120 versions

Above right: A Rolleiflex MXVS with f/3.5 Tessar from 1956, a classic twin-lens reflex that remains totally usable with readily available 120 film

him content – almost.

Another collector who is also a friend (and to whom I apologise if he recognises himself from this description) once told me that he would sometimes buy a rare camera just to prevent somebody else from adding it to his or her collection.

THE ACADEMIC APPROACH

There is a large body of collectors whose motives for collecting are entirely laudable. These are the researchers. They set out to discover and explain the detailed history of a particular camera manufacturer or of a particular camera model. Some, who are often academics in their working life, tackle this task with full academic rigour and produce learned papers for publications devoted to photographic, industrial or social history. Such an example is *Photographica World*, the journal of the Photographic Collectors' Club of Great Britain. The results of their research, and of past researchers' toil, form much of the knowledge upon which all camera collecting relies.

Some collectors become irritated by researchers who constantly



ask for the serial numbers of the cameras and lenses that others acquire. Yet serial-number databases are vital to understanding how many of each model of a given type of camera or lens were made, and therefore of estimating or proving rarity. All collecting, whether of old masters, Copenhagen porcelain or matchbox labels, uses rarity as one of the bases for assessing value. Cross-referencing of, for example, camera serial numbers with the numbers of the lenses fitted to the cameras often makes it possible to define roughly when a camera was made. This is because there have for decades been databases of factory-sourced information about the dates of manufacture, by serial numbers, of widely used lenses such as the Carl Zeiss Tessar and the Schneider Xenar.

Similarly, information about an example of

a camera that was usually sold with a Tessar lens, but has a Schneider Xenar, can lead a researcher to wonder why. He or she can then research – usually with serial-number data playing a major role – how many Xenar-equipped examples were made and when, so that other evidence explaining why that occurred can be sought. Typical reasons for non-standard lenses range from simple price competition – for example, if the manufacturer could in a given year buy 12 75mm f/3.5 Xenars for the price of ten equivalent Tessars – to strikes, political unrest or war.

THE LESS ACADEMIC

Others of a less academic persuasion write books based on their experience of collecting, dealing in cameras or just being a photographer who likes the feel of classic

Above left: The Pentax SV of 1962, with 50mm f/1.8 Super Takumar, one of the great 35mm SLRs of the 1960s and still a fine camera to use

Above right: A Nikon F Photomic FTn of about 1969 fitted with the superb 50mm f/1.4 Nikkor lens. It is heavy, but undoubtedly iconic

cameras and equipment. I fit into that bracket myself. I once amassed a large collection of Zeiss Ikon Contax coupled rangefinder cameras and their Carl Zeiss lenses in the 1970s, then subsequently wrote with my friend Dr Neil Wright *The Contax Collectors' Checklist* to impart what we had learned. However, I had by that time already amassed decades of experience of simply buying, using and selling interesting cameras, which I still do. There is nothing like the experience of having owned and used a type of camera to create understanding of why that particular camera is special – or not.

Right: A just pre-war Kodak Retina I folding 35mm camera with 50mm f/3.5 Schneider Xenar lens and Compur Rapid shutter. Retinas are popular with collectors

Left: The American Speed Graphic 5x4in press camera with 135mm f/4.7 Graflex Optar lens. Weegee used one of these with a flashgun for night street photography in New York





© ROGER BRADLEY

'Countless people over the years have told me that my books were to blame for them spending far too much on cameras'

One of the most common reasons for collecting cameras is simple nostalgia. People remember their father, grandmother or favourite uncle being proud of a Nikon, Leica, Pentax or Super Ikonta, and producing with it pictures that they admired. They feel a desire to own a camera like it.

When dealing extensively in classic Leica equipment during the 1970s, I was constantly looking, on behalf of a customer, for a particular Leica III that his father had owned. I had the serial number on the wall by my phone in case somebody offered it to me. I never located it and was never told whether he did.

An altogether different kind of nostalgia motivates collecting among many art or photography students, who frequently want to imitate the work of great photographers using the sort of equipment they had used. Friends who buy and sell equipment at camera fairs around Britain have told me of students asking them for a Leica of the 1930s as Henri Cartier-Bresson would have used, or for a Speed Graphic like that with which Weegee once prowled the night-time streets of New York City. A rather sadder request was for a Nikon S2 rangefinder camera like that in use by Robert Capa when he was killed in French Indo-China in 1954.

There has been a significant boom in large-format photography by students. In my former role as honorary secretary of the MPP Users' Club (www.mppusers.com), I answered many queries about acquiring or using an MPP 5x4in Micro-Technical, an MPP monorail camera, or about Linhof equipment. Large-format photography is straightforward when you have learned it in the course of your work, but there are many issues that arise when somebody tries to learn the craft in isolation. Thousands of photographers know the craft

now, but the majority of them are retired and getting old. Over the next 30 years or so, the skills of large-format photography are in danger of becoming as threatened as the ability to build dry-stone walls, and, unlike stone, large-format film is not a natural resource.

CLASSIC CAMERAS CAN SAVE LIVES

People often start collecting because of nostalgia, and continue because they love the feel and variety of fine cameras. Countless people over the years have told me that my books were to blame for them spending far too much on cameras, but few such comments approach the impact on me of the retired South African gentleman who approached me at a Cambridge camera fair in the 1990s and said simply, 'Your book saved my life.' Startled, I asked him how it had done that.

He explained that, in despair after the death of his wife, he had planned to end his own life. Then his son arrived carrying a Leica, some film and a copy of *Collecting and Using Classic Cameras*. His son told him to read the book, put some film in the Leica and go out and photograph the most beautiful country in the world.

'So I did,' he said. 'Then I bought extra lenses, accessories and a big bag to carry them in. Then I bought another Leica. You have cost me a fortune.'

However, he had also become a photographer, and far too few camera collectors ever do that. So what stops them?

THE BIG DIFFERENCE

Amateur photographers are usually motivated by the desire to express themselves visually – to communicate their view of the world or what surrounds

PCCGB MEMBERSHIP 10% OFF FOR NEW MEMBERS

AP HAS arranged with the Photographic Collectors' Club of Great Britain (PCCGB) a special festive 10% discount on the first year's membership of the club for AP readers who are not already members.

If you are interested in classic photography, you will be able to take part in regular regional meetings, and Photographica in London (free to members), or just to enjoy the club magazine *Photographica World* and the club newsletter *Tailboard*.

Normal subscriptions start at £37, but 10% can be saved if you aren't already a member or off a gift membership. Visit www.pccgb.com or call 01920 821 611, quoting 'AP new members offer'. Offer expires 31 January 2013.



© ROGER BRADLEY

Above: A scene at this year's annual Photographica camera fair in London, run by the PCCGB, where large numbers of collectables are bought and sold. Photo by Roger Bradley

Top left: A 1954 early Leica M3 double-stroke with the typical collapsible 50mm f/2 Summicron. This was the first of the bayonet M-mount Leica models

them. Often, their subject matter is connected with another long-held interest, perhaps in wildlife or architecture, but the key element is a wish for self-expression. They are fundamentally creative.

Photographic collectors are frequently keenly interested in and knowledgeable about history, engineering, optical design, camera restoration and a vast range of other subjects, but, usually, creativity and a desire to express themselves are not high priorities.

On the other hand, many collectors, particularly those who are teachers or lecturers, generously give their time to encourage others, of all ages, to learn about the history of photography and its role in social history. They give talks to schools, camera clubs and University of the Third Age groups.

Camera collecting has room for everybody, so why not help the camera collector in your life by introducing him or her to one of the world's best camera-collecting organisations, right here in Britain (see above)? **AP**



Improve your photography

Digital photo courses for all levels from the experts at Amateur Photographer

FROM JUST £75



PLUS

Save £££s on Photoshop

Our exclusive deal with Adobe allows our students to purchase CS6 Extended for only £190.80

This price is a special rate for those who do not qualify as a 'full-time' student in order to obtain a discounted version of CS6 Extended direct from Adobe

Book before the end of December 2012 and get a free camera bag!



GIFT VOUCHERS NOW AVAILABLE!

Choose from...

Full courses

- Foundation in Photography
- Foundation in Digital Photography
- Diploma in Digital Photography
- Foundation in Digital Imaging Techniques

Bite-sized courses

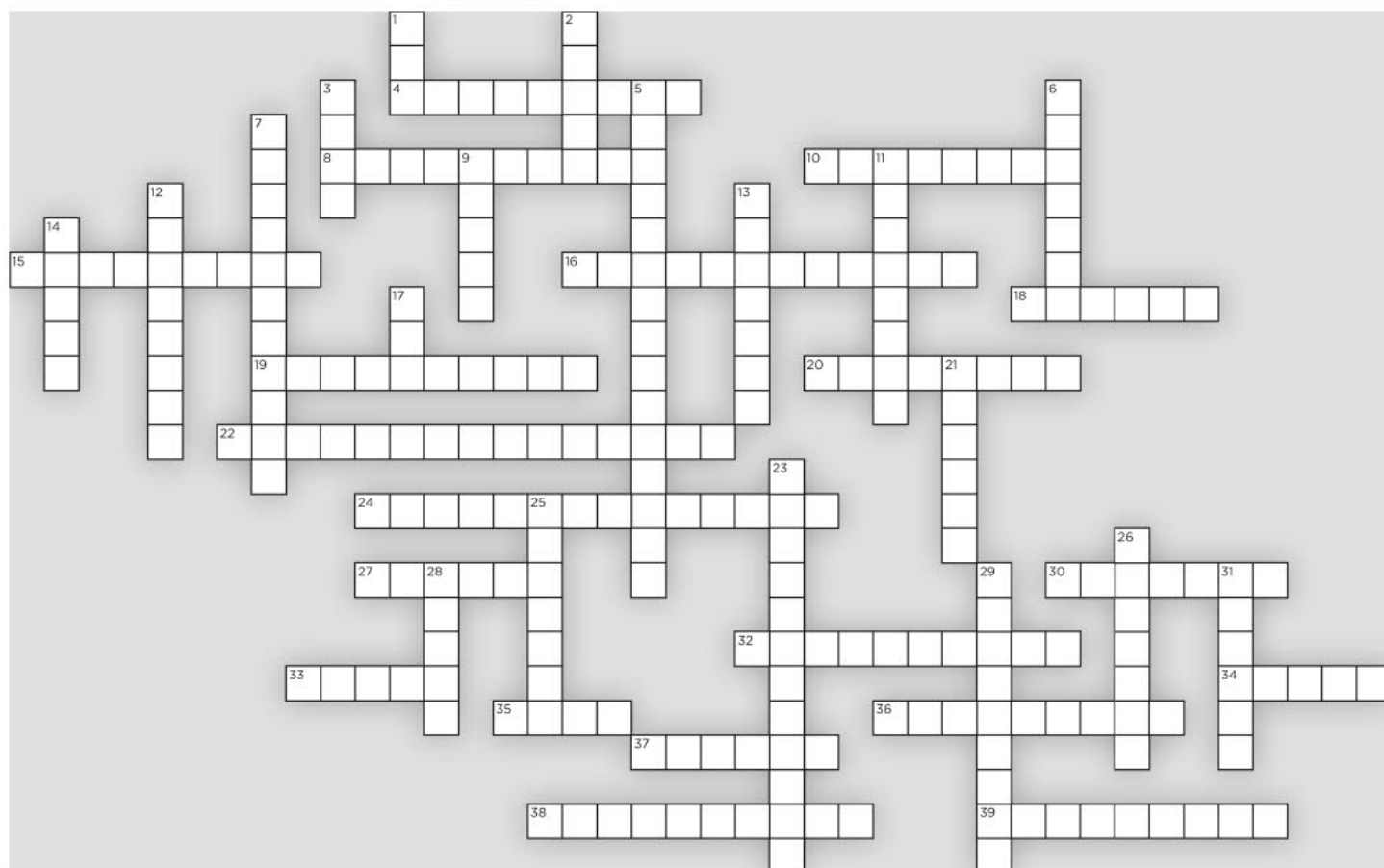
- Ten Steps to Perfect Pictures
- Macro and Close-Up Photography
- Landscape Photography
- Creative Camera Control – Stepping Outside of Auto
- Worry-Free Workflow: From Lens to Print
- Practical Composition – Framing, Composition, Viewpoint and Perspective

For detailed course contents or to enrol call **0203 148 4326** or visit **www.spi-photography-courses.com**

Please quote ref: SPI012

AP crossword and quiz

Had your fill of mince pies? Here's just the sort of challenge you'll appreciate – one you can do sitting down



ACROSS

- 4 A filtered darkroom illumination (9)
 8 Photographer out there on his Zone (5,5)
 10 Image of a person or an orientation of an image (8)
 15 Could cause a revelation in the darkroom (9)
 16 If lenses did dance moves (4,3,5)
 18 Now owned by Ricoh (6)
 19 Elephants don't need this for their cameras (6,4)
 20 Inverted film type (8)
 22 Late AP Photo Science consultant and former editor of BJP (8,7)
 24 Add these between your lens and camera for macro images (9,5)

27 Iconic Nikon SLR (5,1)

- 30 Noisy way to move a lens further from the focal plane (7)
 32 Famous for photographing the D-Day landings (6,4)
 33 Lens maker and 18th letter of the Greek alphabet (5)
 34 Tripod manufacturer founded by Arsène Gitzhohn in 1917 (5)
 35 Range of Canon cameras known as ELPH in the USA (4)
 36 Using motors to focus a lens (9)
 37 Measurement of colour temperature (6)
 38 Iconic TLR cameras (10)
 39 Adobe's professional image-editing software (9)

DOWN

- 1 Defunct film format that started in 1996 (1,1,1)
 2 Famous red-dot cameras (5)
 3 British camera manufacturer (4)
 5 One giant leap, or Swedish lunacy? (10,5)
 6 Photographers may need cosy footwear (7)
 7 This makes it easy to compare the strength of flashguns (5,6)
 9 Use this to look a bit closer at those negatives (5)
 11 Uncooked JPEG (3,5)
 12 Type of instant camera and film (8)
 13 Primitive form of camera (7)
 14 Russian camera manufacturer at

- the peak of production? (5)
 17 Combining different exposures for 'energetic' tonal range (1,1,1)
 21 Your three-legged friend, very supportive (6)
 23 The area of focus (5,2,5)
 25 Studio flash modifier (7)
 26 Home of the gods, and classic cameras (7)
 28 George Eastman's famous yellow outfit, slightly faded (5)
 29 Type of blue (9)
 31 New York crime photographer with 'supernatural' ability? (6)

Answers will be printed in News, AP 5 January 2013

MATCH THE CAMERA

Can you match the photographer with the camera?



- A Don McCullin
 B David Bailey
 C Weegee
 D Henri Cartier-Bresson
 E Jane Bown

Answers will be printed in News, AP 5 January 2013

The Societies' Photographic Convention and Trade Show

Europe's Largest All-welcome Photographic Convention

Convention: 8-14 January 2013
Trade Show Dates: 11-13 January 2013



New Venue

Hilton London Metropole
225 Edgware Road
London
W2 1JU

www.hiltonlondonmet.com



If you take your photography seriously, take the next step.

Attend Europe's largest Photographic Convention for the serious photographer.

The Societies' Convention runs for seven days from January 8, 2013 at The Hilton London Metropole and it's your photographic 'me time'.

The Societies' members and non-members are welcome and if you pre-register* now entry is free to the trade show.

If you are an aspiring professional this Convention and Trade Show is a must!

Trade Show

See all the latest cameras and other photographic gear. The three day Trade Show spanning the Friday to Sunday is a gathering of the who's who in the photographic industry, with major manufacturers eager to show you the latest in technology and design.

*Ticket: Free**

What's On

Free to enter trade show*
Business School
Location Seminars
Masterclasses
Superclasses
Full-Day Seminar
Members Day
Qualification Assessments
20x16" Print Competition Judging
Awards Dinner

Masterclasses

Don't miss out on the chance to start off the year with inspiration from some of the world's best photographers.

Over 200 hours of Masterclasses have been confirmed for the 2013 Convention.

*Ticket: Day Pass from £50
3 Day Full Pass from £100*

*IF REGISTERED BEFORE 24 DECEMBER 2012

www.swpp.co.uk/convention/

LCE

Ask the experts at
londoncameraexchange

Upgrade your camera with

LCE Manchester

Range of Canon & Nikon equipment

available new or used

**Bring this advert to claim 8GB memory card
with every part exchange. Offer exclusive
for Manchester store only.**

LCE Manchester

37 Parker Street
Piccadilly Plaza
M1 4AJ
0161 236 5819

Nearest car parks:

York Street M1 4AE
China Town M1 4EE
Chorlton Street M1 3FY

VISIT OUR NEW LOOK WEBSITE FOR LATEST USED EQUIPMENT

WWW.LCEGROUP.CO.UK

manchester@LCEgroup.co.uk

Digital Photography

CANON EOS 700 BODY WITH CANON 18-135 USM IS MINT BOXED AS NEW 1995.00	
CANON EOS 700 BODY ONLY 5 MONTHS OLD	MINT BOXED 1799.00
CANON EOS 700 BODY WITH ACCESSORIES	EXC++ BOXED 1995.00
CANON EOS 100 MK II COMPLETE WITH ALL ACCESS	EXC++ BOXED 1,295.00
CANON 135 BODY COMPLETE WITH 3 BATTERIES	EXC++ BOXED 1,445.00
CANON EOS 100 MK II IN COMPLETE WITH 3 BATTERIES	EXC++ BOXED 1,499.00
CANON 100 MK II COMPLETE WITH 2 BATTERIES	EXC++ BOXED 1,399.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES	MINT BOXED 1599.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES	EXC++ BOXED 1,499.00
CANON 4000 + GRIP WITH NI-CAD BATT + CHGR	EXC++ BOXED 1,225.00
CANON POWERSHOT G10 COMPLETE WITH ALL ACCESS	MINT BOXED 2175.00
CANON 270 EX SPEEDLITE	MINT BOXED 1799.00
CANON 280 EX SPEEDLITE	MINT BOXED 1795.00
CANON 420 EX SPEEDLITE	MINT BOXED 1999.00
CANON 430 EX SPEEDLITE	MINT BOXED 1999.00
CANON 430 EX MK II SPEEDLITE	MINT BOXED 2399.00
CANON BG-E1 BATT GRIP FOR EOS 3000	MINT BOXED 1599.00
CANON BG-E3 BATT GRIP FOR EOS 3500/4000	MINT BOXED 1445.00
FLUJ M MOUNT ADAPTOR FOR LEICA AND M LENSES	MINT 1445.00
NIKON D3 X BODY WITH ALL ACCESS ONLY 900S ACTUAL	MINT BOXED 2,295.00
NIKON D3 X BODY WITH BATTERY AND CHARGER	EXC++ BOXED 1,599.00
NIKON D300S BODY COMPLETE ONLY 1410S ACTUAL	MINT BOXED AS NEW 1745.00
NIKON D300 BODY COMPLETE WITH ALL ACCESSORIES	EXC++ BOXED 1,495.00
NIKON D5000 BODY COMPLETE ONLY 1427S ACTUAL	MINT BOXED 2225.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS	MINT 1175.00
NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED 1375.00
NIKON D80 BODY COMPLETE WITH NIKON 18-135 VR LENS	MINT BOXED 1295.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	MINT BOXED 1295.00
NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED 1599.00
NIKON MB-D11 GRIP FOR NIKON D7000	MINT BOXED 1175.00
NIKON MB-D10 GRIP FOR D3000/D3000S	MINT BOXED 1199.00
NIKON SB-600 SPEEDLIGHT COMPLETE	MINT BOXED 1599.00
NIKON SB-600 SPEEDLIGHT WITH MANUAL	MINT BOXED 1725.00
NIKON SB-600 SPEEDLIGHT	MINT BOXED 1529.00
SIGNA EF-530 D2 ELECTRONIC FLASH MOUNT NIKON FIT	MINT BOXED 1775.00
MEZETZ CL4 DIGITAL WITH NIKON SCSA ADP	MINT BOXED 1295.00
NIKON MC 36 REMOTE CONTROL	NEW 1395.00
SIGNA 10-20mm 145.5 D EX USM FOR OLYMPUS 420s	MINT BOXED 1299.00
OLYMPUS PEN E-1 WITH 14-52mm MK II OLYMPUS LENS	MINT BOXED 1195.00
OLYMPUS 45-145mm F4.5 USM FOR E200 BODY	MINT 1445.00
OLYMPUS 14-52mm F2.8 USM 20X0 DIGITAL 4/3rds LENS	MINT BOXED 1299.00
OLYMPUS 14-42mm 13.5/5.6 MK 1R "M" SC MICRO 4/3rds	MINT AS NEW 1165.00
PENTAX 18-55mm 13.5/5.6 AL WEATHER RESISTANT	MINT BOXED 1599.00
PANASONIC G1 BODY COMP WITH ALL ACCESSORIES	MINT BOXED 1995.00
PANASONIC G2 BODY COMP WITH ALL ACCESS	MINT BOXED 1945.00
PANASONIC G1 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED 2295.00
PANASONIC DMW-LP2 EXTERNAL ELECTRONIC FINDER	MINT BOXED 1775.00
PANASONIC 14mm 12.5 LUMIX G LENS MICRO 4/3rds	MINT CASED 1199.00
PANASONIC 20mm 11.7 LUMIX G LENS MICRO 4/3rds	MINT CASED 1195.00
PANASONIC 14-42mm 13.5/5.6 LUMIX MICRO 4/3rds	MINT CASED 1295.00
PANASONIC 14-45mm 13.5/5.6 LUMIX G OIS MICRO 4/3rds	MINT BOXED 1475.00
SONY ALPHA 28-75mm 12.8 SAM LENS	MINT BOXED 1595.00
SIGNA 18-200mm 13.5/5.6 D SLD GLASS FOR SONY	MINT BOXED 1125.00
SIGNA ALPHA HX-P8000 FLASH GUN	MINT CASED 1145.00
2.0x 2.0 D ADP T/CONVERTER FOR SONY ALPHA	MINT BOXED 1145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NBS BODY	MINT-3365.00
CANON EOS 1NBS	MINT BOXED 2265.00
CANON EOS 1 BODY	MINT-1449.00
CANON EOS 5 BODY	EXC++ BOXED 1599.00
CANON 24-70mm 12.8 USM "L" IMAGE STABILIZER + CASE + FILT	MINT CASED 17,075.00
CANON 24-105mm 14 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW 1575.00
CANON 70-200mm 12.8 USM "L" IMAGE STABILIZER	EXC++ BOXED 17,065.00
CANON 70-300mm 14.5 USM IMAGE STAB DO LENS	MINT BOXED 1575.00
CANON 80-200mm 12.8 USM "L" + CASE AND HOOD (Rare)	MINT CASED 1495.00
SIGNA EF 24mm 13.5 TILT AND SHFT + CASE "L"	MINT CASED 1759.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT 1999.00
CANON 20mm 12.8 USM	MINT 1319.00
CANON 50mm 1.8 MK I VERY RARE LENS	MINT 1195.00
CANON 50mm 12.8 EX USM	MINT BOXED 1295.00
CANON 100mm 12.8 MACRO + FILTER	MINT BOXED 1299.00
CANON 100mm 12.8 MACRO USM	MINT BOXED 1299.00
CANON 17-35mm 13.5/5.6 EF5 IMAGE STABILIZER	MINT BOXED 1599.00
CANON 18-135mm 13.5/5.6 EF5 IMAGE STABILIZER	MINT BOXED 1599.00
CANON 20-35mm 13.5/5.6 USM	MINT 1745.00
CANON 24-35mm 13.5/5.6 EF USM ZOOM + HOOD	MINT 1165.00
CANON 28-90mm 14.5 USM EF USM MK II	MINT 1595.00
CANON 28-105mm 13.5/5.6 USM	MINT BOXED 1445.00
CANON 28-135mm 13.5/5.6 USM IMAGE STABILIZER	MINT 1275.00
CANON 35-80mm 14.5/5.6 EF MK II	MINT 1399.00
CANON 35-105mm 13.5/5.6 EF ZOOM	MINT + HOOD + FILTER 1599.00
CANON 70-300mm 14.5 USM IMAGE STABILIZER	MINT BOXED 1599.00
CANON 70-300mm 14.5 USM IMAGE STABILIZER	MINT BOXED 1599.00
CANON 70-300mm 14.5/5.6 + HOOD	MINT 1599.00
CANON 70-300mm 14.5/5.6 USM MK II WITH HOOD	MINT 1119.00
CANON 70-300mm 14.5/5.6 MK II	MINT BOXED 1175.00
CANON 70-300mm 14.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW 1165.00
CANON 70-300mm 14.5/5.6 USM MK II (LATEST)	MINT 1149.00
CANON 80-200mm 14.5/5.6 EF MK II	MINT BOXED 1599.00
CANON 80-200mm 14.5/5.6 EF USM	MINT 1775.00
CANON EF 2.0x EXTENDER MK II	MINT 1265.00
KENCO TELEPLUS PRO 300 DO 1.4x TELECONVERTER	MINT BOXED 1125.00
CANON 540 E2 FLASH + INST	MINT BOXED 1599.00
CANON 540 E2 FLASH + INST	MINT CASED 1775.00
CANON 420 E2 FLASH	MINT CASED 1499.00
CANON ANGLE FINDER R	MINT BOXED 1799.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT 1125.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT 1599.00
SIGNA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED 1325.00
SIGNA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT 1285.00
SIGNA 24mm 11.8 EF DG LENS	MINT + HOOD 1299.00
SIGNA 105mm 12.8 EF DG MACRO (REALLY SHARP)	MINT 1275.00
SIGNA 180mm 13.5 EF EX F8 MACRO	EXC++ CASED 1375.00
SIGNA 24-70mm 12.8 EF DG MACRO + HOOD	MINT BOXED 1299.00
SIGNA 70-200mm 12.8 EF EX HSM APO	MINT CASED 1299.00
SIGNA 70-200mm 12.8 EF DG HSM MACRO II	MINT CASED 1225.00
SIGNA 170-500mm 15/6.3 APO ASPH A/F DIGITAL COMP	MINT CASED 1299.00
TAMRON 17-50mm 12.8 EX D-II VC LENS MOTOR (LATEST)	MINT BOXED 1245.00
TAMRON 28-300 13.5/5.6 X2 DI (LATEST MODEL)	MINT BOXED 1199.00
TOKINA 10-17mm 13.5/4.5 A/F + D LENS (LATEST)	MINT 1345.00
CANON F1 AE BODY WITH MANUAL VIRTUALLY UNUSED	MINT BOXED 1395.00
CANON F1 AE BODY WITH MANUAL	MINT BOXED 1395.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW 11,295.00	
CANON 17mm 14 F	MINT BOXED 1275.00
CANON 20mm 12.8 F	MINT 1775.00
CANON 35mm 12.8 F	MINT BOXED 1155.00

CANON 50mm 11.2 "L" FD + HOOD	MINT BOXED 1345.00
CANON 85mm 11.2 "L" FD + BT 72 HOOD	MINT CASED 1575.00
CANON 135mm 12.8 FD BUILT IN HOOD	MINT BOXED 1245.00
CANON 200mm 12.8 FD BUILT IN HOOD	EXC++ BOXED 1125.00
CANON AUTO BELLOWS	MINT 1599.00

Contax 'G' Compacts & SLR & Ricoh

CONTEX G2 MILLENNIUM KIT COMPOSING OF CONTEX G2 28mm, 45mm, 90mm LENSES ALL WITH TITANIUM HOODS, HOYA FILTERS, TLA200 FLASH	
HARD CASE etc	MINT-11,175.00
CONTEX G1 BODY	MINT-1175.00
CONTEX T2 TITANIUM CHAMPAGNE	MINT BOXED 1990.00
CONTEX 28mm 12.8 BIOGON WITH CONTEX HOOD + FILTER	MINT BOXED 1299.00
CONTEX 90mm 12.8 SONNAR "G"	MINT BOXED 1990.00
CONTEX TLA 140 FLASH FOR G1/G2	MINT CASED 1365.00
CONTEX TLA 200 FLASH FOR G1/G2	MINT CASED 1399.00
CONTEX 85mm 11.4 PLANAR MM	MINT 1465.00
CONTEX 300mm 14 TELE TESSAR MM	MINT 1345.00
CONTEX TLA 280 FLASH	MINT 1599.00
RICOH GRI V DATE COMP + CASE & HOYA FILTER SET	MINT BOXED 1295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M3 DIGITAL BLACK ONLY 1067S ACTUAL	MINT BOXED 13,495.00
LEICA M3 CHROME BODY (VERY LITTLE USE)	MINT BOXED 11,395.00
LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED 11,295.00
LEICA M6 TTL BLACK (EXCELLENT CONDITION TINY MARK)	EXC++ BOXED 11,075.00
LEICA M6a BODY SER No 126900X CIRCA 1970	EXC++ BOXED 11,575.00
LEICA M6a BODY SER No 14111X CIRCA 1975-76	EXC++ BOXED 14,715.00
LEICA M3 SINGLE WIND SER No 99220X CIRCA 1960	EXC++ CASED 1575.00
LEICA M3 SINGLE WIND SER No 99112X CIRCA 1960	EXC++ CASED 1599.00
LEICA IIIc WITH 50mm 12.8 COLL ELMAR (REALLY NICE)	EXC++ BOXED 1399.00
LEICA II BODY SER No 16191X CIRCA NEEDS SERVICE	EXC++ BOXED 1179.00
LEICA CL BODY (SERVICED IN REALLY NICE CONDITION)	MINT 1495.00
LEICA 28mm 12.8 ELMARIT M BLACK (11809)	MINT BOXED 1395.00
LEICA 35mm 12.8 SUMMICRON ASPHERIC BLACK	MINT BOXED 11,599.00
LEICA 35mm 12.8 SUMMICRON ASPHERIC CHROME	MINT BOXED 11,699.00
LEICA 35mm 12.8 SUMMARON WITH SPEEDS M + HOOD	MINT 1365.00
LEICA 40mm 12.8 SUMMICRON C WITH HOOD	MINT 1345.00
LEICA 90mm 12.8 ELMARIT M BLACK LATEST B/N HOOD	MINT BOXED 1599.00
LEICA 135mm 14.5 Hektor + HOOD M MOUNT	EXC++ BOXED 1399.00
LEICA 135mm 14.5 Hektor in HOOD M MOUNT	EXC++ BOXED 1199.00
LEICA 50mm 12.8 COLLAPSE ELMAR SCREW	MINT 1399.00
LEICA 5cm 12 SUMMITAR SCREW	MINT 1299.00
LEICA 90mm 14 ELMAR CHROME SCREW	MINT IN KEPPER 1199.00
LEICA 135mm 14.5 Hektor + HOOD SCREW	EXC++ BOXED 1399.00
LEICA SF20 FLASH + CASE	MINT BOXED 1599.00
LEICA SF20 FLASH	MINT 1775.00
LEICA HANDGRIP FOR MOUNT etc	EXC++ BOXED 1445.00
LEICA ERG LEATHER CASE (14609) FOR M6/M6TTL/M7	MINT BOXED 1399.00
LEICA R6 BODY BLACK	EXC++ BOXED 1299.00
LEICALEX SLR BODY CHROME	MINT BOXED 1299.00
LEICA 21mm 14 SUPER ANGILOM R	MINT BOXED 1499.00
LEICA 50mm F2 SUMMICRON R 3 CAM	EXC++ BOXED 1299.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ BOXED 1345.00
LEICA 28-70mm 13.5/4.5 VARIO ELMAR R	MINT BOXED AS NEW 1445.00
LEICA 70-210mm 14 VARIO ELMAR R	EXC++ BOXED 1399.00
ANGELSWICH 70-200mm 13.5 FOR LEICA R FIT	MINT BOXED 1775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED 1445.00
LEICA ANGLE FINDER R (14300)	MINT BOXED 1399.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT 1599.00
ZEISS 6.2 X 20 COMPACT BINOCULARS INDIVIDUAL FOCUSING	EXC++ CASED 1199.00
SWANROSE 8 x 50 SLG "B" BINOCULARS WITH CASE	MINT BOXED 1795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R2 21.28.35.50 FRAMES (RARE)	MINT BOXED 1425.00
VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	MINT BOXED 1275.00
VOIGTLANDER BESSA R2 BODY BLACK M MOUNT	MINT BOXED 1275.00
VOIGTLANDER 35mm 11.4 NOKTON VM LEICA M MOUNT	MINT BOXED 1385.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERIC	MINT 1365.00
VOIGTLANDER 50mm 12.5 COLOR SKOPAR BLACK	MINT BOXED 1315.00
VOIGTLANDER 75mm 11.5 HELIAR CLASS VM M MOUNT	MINT BOXED 1315.00
VOIGTLANDER 90mm 13.5 APO LANTHAN (BLK)	MINT BOXED 2115.00
VOIGTLANDER WINDER	MINT BOXED 1129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED 1445.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT 1115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS	MINT BOXED AS NEW 1199.00

Medium & Large Format

BRONICA ETRSI BODY + 120 BACK LENS & WLF	EXC++ BOXED 1195.00
BRONICA ETRSI COMPLETE WITH 75mm 11.2 + 120 BACK	MINT 1195.00
BRONICA RF 45mm 14 ZENIKANON FOR 645 R/F + FINDER	MINT CASED 1399.00
BRONICA 50mm 12.8 ZENIKANON	EXC++ BOXED 1195.00
BRONICA 150mm 13.5 ZENIKANON PE	MINT BOXED 1199.00
BRONICA 150mm 13.5 ZENIKANON E MC	MINT BOXED 1199.00
BRONICA 150mm 13.5 ZENIKANON E MC	MINT 1399.00
BRONICA 150mm 14 F	MINT 1399.00
BRONICA ETRSI 120 BACK	MINT 1775.00
BRONICA ETRSI/ETRIS POLAROID	MINT 1599.00
BRONICA PLAIN PRISM FOR ETRSI/ETRIS	MINT CASED 1599.00
BRONICA ETRSI/ETRIS SPEEDGRIP	MINT 1449.00
BRONICA 50mm 13.5 ZENIKANON S	EXC++ BOXED 1119.00
BRONICA 100mm 14 MACRO ZENIKANON PE	MINT 1245.00
BRONICA 150mm 13.5 ZENIKANON S	MINT 1165.00
BRONICA SQA COMPLETE WITH 80mm 12.8 S WLF BACK	MINT 1299.00
BRONICA SQA + 80mm 12.8 S PRISM FOR BACK, GRIP	MINT 1395.00
BRONICA 65mm 14 ZENIKANON FS FOR SQ	MINT CASED 1445.00
BRONICA 110mm 14 PS ZENIKANON MACRO FOR SQ	MINT CASED 1365.00
BRONICA 150mm 14 PS ZENIKANON FOR SQ	MINT CASED 1445.00
BRONICA SQA 120 MAGAZINE BACK	MINT 1449.00
BRONICA SQA/VM POLAROID MAGAZINE BACK	MINT BOXED 1599.00
BRONICA SQA/SQA/VM METERED AE PRISM	MINT 1119.00
BRONICA METERED CHIMNEY FINDER	MINT 1775.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ BOXED 1195.00
CONTEX MFB-2 POLAROID BACK FOR CONTEX 645	NEW 1779.00
FLUJ 645/45 21 WITH 55mm - 90mm ZOOM LENS	MINT BOXED 1495.00
FLUJ 670 MK II C/W 90mm 13.5 LENS	MINT BOXED 1575.00
MAMIYA RZ 67 PRO COMPLETE WITH LENS etc (V CLEAN)	EXC++ BOXED 1349.00

MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7T	MINT 1375.00
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	MINT 1199.00
MAMIYA 65mm 14 L LENS FOR RZ	MINT 1399.00
MAMIYA 180mm 14.5 SEKOR Z W FOR RZ	MINT 1199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT 1195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT 1299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT CASED 1195.00
MAMIYA 180mm 14.5 SEKOR FOR RZ	MINT 1169.00
MAMIYA RZ 67 WINDER (POWER WINDER)	EXC++ BOXED 1599.00
MAMIYA RZ 67 PRO BACK	MINT 1199.00
MAMIYA RZ 67 PRO II BACK	MINT 1779.00
MAMIYA RZ 67 POLAROID BACK	MINT 1599.00
MAMIYA 220 BACK FOR RZ 67	MINT 1599.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT 1265.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT BOXED 1199.00
PENTAX 200mm 14 FOR PENTAX 645 + FILTER AND HOOD	MINT 2225.00
PENTAX 150mm 13.5 FOR PENTAX 645	MINT BOXED 1199.00
ROLLEIFLEX 800R PRO + 80mm HFT LENS	MINT 1599.00
ROLLEIFLEX SCHNEIDER 150mm 14.5 MAKRO FOR 6008	MINT 1775.00
YASHICAMAT 124G WITH CASE	MINT 1225.00

Hasselblad

HASSELBLAD 903 CW GOLD SUPREME ONLY 500 MADE	
HASSELBLAD 903CW COMP WITH 90mm CF + A12 BACK	MINT BOXED UNUSED 12,995.00
HASSELBLAD 903CX BODY WITH 90mm CF + A12 BACK	MINT 1595.00
HASSELBLAD 903 CX BODY + WLF	MINT 1595.00
HASSELBLAD 500CM BODY WITH 90mm 12.8 T* + HOOD	MINT 1695.00
HASSELBLAD 90mm 14 FOR XPM	MINT IN KEPPER 1295.00
HASSELBLAD 903 CX WITH 90mm CF + BACK + WLF	EXC++ BOXED 1,295.00
HASSELBLAD 500ELM A BODY + A12 BLACK BACK	EXC++ BOXED 1599.00
HASSELBLAD 40mm F4 CF	MINT 1399.00
HASSELBLAD 50mm 14 CF FLE DISTAGON + HOOD	MINT BOXED 1399.00
HASSELBLAD 50mm 14 CF DISTAGON + HOOD	MINT 1499.00
HASSELBLAD 150mm 14 SUMMAR CF	EXC++ BOXED 1,375.00
HASSELBLAD 150mm 14 SUMMAR CF	EXC++ BOXED 1,375.00
HASSELBLAD A12 BACK	EXC++ BOXED 1599.00
HASSELBLAD CW WINDER + REMOTE	EXC++ BOXED 1599.00
HASSELBLAD PLAIN PRISM	EXC 1775.00
HASSELBLAD PM PRISM	MINT 1199.00
HASSELBLAD 500M/S303 WLF BLACK	MINT 1125.00
HASSELBLAD EXTENSION TUBE 162 F	MINT 1775.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	EXC++ & \$345.00
NIKON F4 BODY	EXC++ & \$169.00
NIKON F6 BODY BLACK	MINT BOXED \$399.00
NIKON F6 BODY	MINT- \$299.00
NIKON F55 BODY	MINT- BOXED \$329.00
NIKON 15mm 12.8 "F" IF-ED AF DX FISHEYE LENS	MINT BOXED \$245.00
NIKON 28mm 12.8 "F" IF-ED AF + HOOD	MINT \$375.00
NIKON 24mm 12.8 AF	EXC++ BOXED \$149.00
NIKON 28mm 12.8 AF	MINT \$129.00
NIKON 28mm 12.8 AF-F	MINT \$165.00
NIKON 35mm 11.8 G DX AF-S (LATEST MODEL)	MINT BOXED AS NEW \$1299.00
NIKON 35mm 12.8 G MANTIAL LATEST WITH BLACK KNOB	MINT+HOOD \$499.00
NIKON 50mm 11.8 AF	MINT \$79.00
NIKON 50mm 12.8 AF-F IF-ED AF-MICRO NIKKOR	MINT BOXED \$245.00
NIKON 105mm 12.8 "F" IF-ED AF VIBRATION REDUCTION	MINT BOXED \$489.00
NIKON 155mm 12.8 AF-F MICRO P NIKKOR	MINT-BOXED \$365.00
NIKON 180mm 12.8 AF-F IF-ED LATEST LENS	MINT BOXED AS NEW \$499.00
NIKON 300mm 12.8 "F" IF-ED AF-S (CURRENT LENS)	MINT-BOXED \$799.00
NIKON 300mm 12.8 AF-F VIBRATION REDUCTION	MINT- CASD \$2,495.00
NIKON 10- 24mm F3.5/4.5 "G" DX IF-ED AF-S	MINT BOXED \$255.00
NIKON 15- 55mm 12.8 "F" IF-ED AF-S	MINT BOXED AS NEW \$245.00
NIKON 17- 55mm 12.8 "F" IF-ED AF-S + HOOD	MINT BOXED \$745.00
NIKON 17- 55mm 12.8 "F" IF-ED AF-S + HOOD	MINT CASER \$699.00
NIKON 18- 35mm 15.5/5.6 "G" DX IF-ED AF	MINT-BOXED \$399.00
NIKON 18- 55mm 15.5/5.6 "G" IF-ED AF + FILTER SILVER	MINT \$750.00
NIKON 18- 70mm 15.5/4.5 "G" DXIF AF-F S	MINT+ HOOD \$1499.00
NIKON 18- 105mm DX 15.5/4.5 AF VIBRATION REDUCTION	MINT \$1450.00
NIKON 18- 200mm 15.5/4.5 "G" IF-ED AF VIB REDUC	MINT BOXED \$325.00
NIKON 24- 50mm 15.5/4.5 "G" IF-ED AF VIB RED MINT	MINT BOXED \$245.00
NIKON 24- 50mm 13.5/4.5 AF	MINT \$195.00
NIKON 24- 85mm 15.5/4.5 "G" IF-ED AF-S	MINT \$225.00
NIKON 28- 105mm 13.5/4.5 AF-F VU MACRO	MINT BOXED \$1450.00
NIKON 35- 70mm 12.8 AF-F COMPLETE WITH HOVA FILTER	EXC++ & \$249.00
NIKON 35- 70mm F3.5/4.5 AF NIKKOR	MINT \$595.00
NIKON 35- 80mm 15.5/4.5 AF	MINT BOXED \$395.00
NIKON 135mm 15.5/4.5 AF	MINT- \$775.00
NIKON 55- 200mm 14.5/5.6 "G" DX IF-ED AF	MINT BOXED \$245.00
NIKON 70-200mm 12.8 "F" IF-ED AF VR WHITE LENS	MINT BOXED \$5,095.00
NIKON 210mm 14.5/5.6 AF NIKKOR	MINT-BOXED \$550.00
NIKON 300mm 14.5/5.6 AF "F" G	MINT \$550.00
NIKON 300- 300mm 14.5/5.6 AF "F" ED IF + HOOD	MINT-BOXED \$1450.00
NIKON 80- 400mm 14.5/5.6 AF "F" G	VIBRATION REDUCTION MINT BOXED \$799.00
NIKON TC 14- 14.5 TELE-CONVERTER	MINT BOXED \$239.00
NIKON TC 14- 14.5 TELE-CONVERTER	MINT BOXED \$245.00
NIKON TC 20E 14.5 TELE-CONVERTER	MINT BOXED \$199.00
TELEPLUS KROK PRO 300 2x EXTENDER NIKON FIT	MINT \$99.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT \$450.00
NIKON ML-3 REMOTE CONTROL	MINT CASER \$69.00



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2012
Best Specialist Retailer 2010-2012
Good Service Award Gold Winner 2011-2012

Nikon PROFESSIONAL Dealer



NEW! V2 From **£799**

NEW! V2 + 10-30mm Lens **£799**
NEW! V2 + 10-30mm + 30-110mm **£969**

£50 Cashback* on Nikon J2:
NEW! J2 + 10-30mm **£418**
NEW! J2 + 10-30mm + 30-110mm **£482 Inc £50 Cashback*** **£532**

Nikon Cashback* ends 21.01.13



D3200 From **£399**

D3200 Body **£354 Inc Cashback*** From **£399**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£398 Inc Cashback*** From **£439**
D3200 + 18-55mm VR + 55-300mm **£682.05 Inc Cashback*** From **£713.05**



NEW! D5200 From **£719**

NEW! D5200 Body **£719**
NEW! D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£819**
D5100 From **£287 Inc Cashback*** **£342**



D7000 From **£642**

D7000 Body RRP £1005.99 **£642**
D7000 + 18-105mm VR RRP £1207.99 **£809**

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: D7000 Body Only
★★★★★ 'Nikon D7000 wish I had got one sooner!' Snowy - Huddersfield

Nikon D800 & D800E

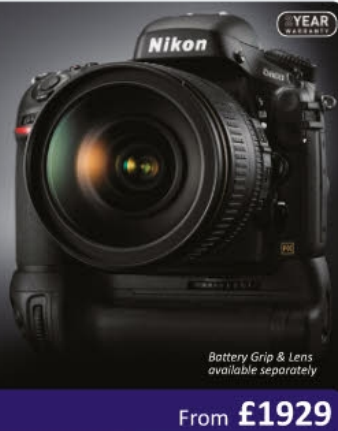
Create monumental images with the groundbreaking D800...

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

D800 Body **£1929**
D800E Body **£2390**

D800 Body From **£1929**

Battery Grip & Lens available separately



NEW! D600 From **£1469**

D600 Body **£1469**
D600 + 24-85mm f3.5-4.5 VR **£1965**

CUSTOMER REVIEW: D600 Body
★★★★★ 'Superb replacement for D700' AlphaMan - ALW, England



D4 Body **£4360**
D4 Body **£4360**

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY



NEW! NEX-6 Body **£699**

NEW! NEX-6 + 16-50mm PZ **£819**
NEW! NEX-6 + 16-50mm PZ + 55-210mm **£1029**
NEW! NEX-SR + 18-55mm Black or White **£499**
Up to £100 Cashback* on selected Sony CSCs:
NEX-F3 + 18-55mm Silver or Black **£349 Inc £50 Cashback*** **£359**
NEX-7 Body Black **£739 Inc £100 Cashback*** **£839**
NEX-7 + 18-55mm Black **£839 Inc £100 Cashback*** **£939**



A77 From **£829**

£50 Cashback* on selected Sony Digital SLTs:
A65 From **£599 Inc £50 C/back*** **£649**
A57 From **£439 Inc £50 C/back*** **£489**
A37 From **£299 Inc £50 C/back*** **£349**

Sony Cashback* ends 16.01.13



NEW! A99 From **£2299**

NEW! A99 Body Black **£2299**
NEW! A99 Body + Battery Grip + 2 FREE Batteries* worth **£136** **£2598**
*T&Cs apply – See website for details

Panasonic



NEW! G5 Body **£519**

NEW! G5 + 14-42mm **£549 Inc £50 Cashback*** **£559**
NEW! G5 + 14-42mm PZ **£619 Inc £80 Cashback*** **£689**
GF5 + 14-42mm **£344 Inc £30 Cashback*** **£374**
GF5 + 14-42mm Power Zoom **£429 Inc £50 Cashback*** **£479**



NEW! GH3 From **£1199**

NEW! GH3 Body Black **£1199**
NEW! GH3 + 14-140mm **£1599**
NEW! GH3 + 12-35mm **£2299**
GX1 + 14-42mm **£379 Inc £50 Cashback*** **£459**
GX1 + 14-42mm PZ + FREE Electronic Viewfinder worth **£219** **£509 Inc £50 Cashback*** **£559**

OLYMPUS



OM-D E-M5 From **£999**

OM-D E-M5 Body **£999**
OM-D E-M5 + 12-50mm **£1148**

SPECIAL OFFER†
FREE 45mm Portrait Lens worth £229 when you purchase an OM-D E-M5.

RECOMMENDED LENSES:
NEW! Olympus 12mm f2.0 ED Limited Edition **£949.99**
NEW! Olympus 75mm f1.8 PW EZ **£689**

*T&C's apply, see website. Lens is redeemed post purchase via manufacturer. Offer ends 31.12.12.



NEW! E-PL5 From **£599**

NEW! E-PL5 + 14-42mm **£599**
NEW! E-PL5 + 14-42mm + 40-150mm **£749**
NEW! E-PM2 + 14-42mm **£499**
NEW! E-PM2 + 14-42mm + 40-150mm **£649**



NEW! K-5 II Body **£799**

NEW! K-5 II + 18-55mm WR **£869**
NEW! K-5 II + 18-135mm WR **£1119**

NEW! K-30 From **£319 Inc £50 Cashback*** **£369**

Pentax Cashback* ends 15.01.13

FUJIFILM



X-Pro1 **£1179**

X-Pro1 RRP £1429 **£1179**

SPECIAL OFFER†
Purchase a Fuji X-Pro1 plus any Fuji XF lens (18mm, 35mm, 60mm or 18-55mm) and claim a FREE Fuji XF 18mm or XF 35mm Lens.

†Offer available via redemption from Fuji. Offer closes 31.12.12. Further T&C's apply – see website.



NEW! X-E1 From **£729**

NEW! X-E1 Body **£729**
NEW! X-E1 + 18-55mm **£1149**

Fuji X-Mount Lenses:
Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£446**
Fujinon 60mm f2.4 R **£499**

01603 208761

Call us Mon-Fri 8am-7pm
Visit www.wexphotographic.com

Canon
EOS 6D

Your entry into the full-frame world...

The EOS 6D Canon combines a powerful full-frame imaging system and superior low-light performance with a compact, robust and lightweight design. For the first time in any EOS model Wi-Fi and GPS connectivity is also incorporated.

NEW! 6D Body £1799
NEW! 6D + 24-105mm £2499



NEW!

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

NEW! 6D

From **£1799**

Canon
EOS M

£50 CASHBACK*

NEW! EOS M From **£649**

NEW! EOS M + 18-55mm IS STM £649

£629 Inc Cashback*

NEW! EOS M + 22mm f2.0 + EF Adapter £789

£739 Inc Cashback*

Canon
EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D From **£1069**

7D Body £1069

7D + 18-135mm f3.5-5.6 IS £1289

7D + 15-85mm f3.5-5.6 IS USM £1529

7D + 70-300mm L IS USM £2149

Canon
EOS 600D

£40 CASHBACK*

18.0 megapixels
3.7 fps
1080p movie mode

600D From **£429**

600D Body £429

600D + 18-55mm IS II £479

600D + 18-135mm IS £635

600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £679

£639 Inc Cashback*

Canon
EOS 650D

£50 CASHBACK*

18.0 megapixels
5.0 fps
1080p movie mode

650D Body £519

650D + 18-55mm f3.5-5.6 IS II £548.99

650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II £747.99

£697.99 Inc Cashback*

650D + 18-135mm IS STM £829

£779 Inc Cashback*

CUSTOMER REVIEW: 650D + 18-55mm IS II

★★★★★ 'fantastic piece of kit' *Sid the piker - Derbyshire*

Canon
EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

60D From **£676**

60D Body £676

60D + 18-55mm f3.5-5.6 IS II £749

60D + 18-135mm f3.5-5.6 IS £840

60D + 17-85mm f4.0-5.6 IS USM £899

60D + 17-55mm f2.8 IS USM £1474

Canon
5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mk III From **£2339**

5D Mark III Body £2339

5D Mark III + 24-105mm f4 L IS USM £2998

5D Mark III + 24-70mm f2.8 L USM II £4288

HALF PRICE Canon Accessories when you purchase a 60D or 7D!

Purchase any Canon EOS 60D, or 7D, Kit and you can purchase selected compatible Canon Accessories at HALF PRICE.

Search 60D or 7D on our website and click the promotions tab for more details. *T&C's apply, see website, offer closes 27.01.13.

Memory Cards

SanDisk



Extreme Pro: 95MB/s SDHC	
8GB	£27
16GB	£39
32GB	£64
64GB SDHC	£124
SanDisk Extreme: 60MB/s UDMA C/Flash	
4GB	£24
8GB	£38
16GB	£64.95
32GB	£119

SanDisk Extreme Pro: 90MB/s UDMA C/Flash	
16GB	£99.99
32GB	£179.95
64GB	£319
Eye-Fi Card with Adapter	
4GB	£39.95
8GB	£44.95
SanDisk ImageMate USB 3.0 12-in-1 Reader	
White	£34.95

SONY



Sony XQD™ Memory Card: 125MB/s XQD	
16GB	£119
32GB	£184
Sony XQD™ Readers: XQD Card USB 3.0 Reader	
	£49
XQD Express Card Adapter	
	£79

Sony Experience Memory Card: UHS-I 30MB/s SDHC	
4GB	£12
8GB	£18
16GB	£29
32GB	£49
Sony Expert Memory Card: UHS-I 94MB/s SDHC	
8GB	£28
16GB	£42
32GB	£89
64GB	£129

CASHBACK*

Scan this code with a Barcode Reader on your smart phone to see all current Cashbacks*



Or visit <http://bit.ly/kBRQQI>

Flashguns & Macroflash

Canon Speedlites:



430EX II £185 Inc £20 Cashback* £205
600EX-RT £459 Inc £40 Cashback* £499

Canon Cashback* ends 24.01.13

Macroflashes:



MR-14EX £459
MT-24EX £729.99

Nikon Speedlights:



SB700 £204 Inc £25 Cashback* £229

Kits:



R1 Close-Up £415
R1C1 £559

SONY Flashguns:



NEW! HVL-F60AM £459
HVL-F43AM £219

OLYMPUS Flashguns:



FL-S0R £499
FL-600R £299

PENTAX Flashguns:



AF 540FGZ £349.99
AF 360FGZ £219.99

Macro flash:



24 AF-1 £54.95
44 AF-1 £129
NEW! 52 AF-1 £209.99
58 AF-2 £249

SIGMA Flashguns:



EF 610 DG ST £119.99
EF 610 DG Super £159.99

Nissin Flashguns:



MG8000 £449
Di622 II £114.99
Di866 Mk II £199

SUNPAK Flashguns:



PZ42X £109.99
PF30X £69.99
16R Pro £337.99

Traveller8 Softbox £54

1/8 Speed Grid £25.99

Baby Bounce Kit £21

Strobist Filter Collection £8.99

Micro Apollo £24.99

Collapsible Umbrella Flash Kit £65

FlashBender From £23.99

80cm Light Tent £29.99

5-in-1 110cm Reflector £24.99

Combi Boom Stand £99

LightSphere Collapsible £59.99

Pop-Up Flash Diffuser £24.99

LightSphere Universal PowerSnoot £64.99

PocketBox Flash Softbox Kit £45

PortABox From £22.99

Folding Softbox From £54.99

Ezybox Softbox £44.99

Ezybox Hotshoe From £81.99

TriFlip Kits From £69.99

TiltHead £17.99

Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £3.99** for orders over £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges. E.O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.
Wex Photographic is a trading name of Warehouse Express Limited ©Warehouse Express 2012.
*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.
Wex Showroom - Visit us today
• Touch, Try and Buy latest Cameras & Accessories
• Over 13,000 products to choose from
• Award winning specialists!
Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm.
Unit B, Frenbury Estate, Norwich, NR6 5DP.



WEX

photographic
warehouse express

Voted Best Online Retailer 2002-2012
Best Specialist Retailer 2010-2012
Good Service Award Gold Winner 2011-2012

Digital SLR Lenses



NEW! EF 40mm
f2.8 STM
£166



NEW!
EF 35mm
f2.0 IS USM
£799



NEW!
EF-S 24-70mm
f4.0 IS USM
£1499



NEW!
EF 24-70mm
f2.8 L USM II
£1949



85mm
f1.4 G
AF-S
£1189



18-300mm
f3.5-5.6 ED AF-S VR
£628 Inc Cashback*
£698



28-300mm
f3.5-5.6 G ED
AF-S VR
£675

CANON LENSES

TS-E 17mm f4.0 L	£1866
EF 24mm f1.4 L II USM	£1269
EF 24mm f2.8 IS USM	£629
TS-E 24mm f3.5 L II	£1679
EF 28mm f1.8 USM	£379
EF 35mm f1.4 L USM	£1089
EF 35mm f2.0	£208
TS-E 45mm f2.8	£1099
EF 50mm f1.2 L USM	£1219
EF 50mm f1.4 USM	£1099
£259 Inc £20 Cashback*	£279
EF-S 60mm f2.8 USM Macro	£349
£329 Inc £20 Cashback*	£349
MP-E 65mm f2.8 1-5x Macro	£799.95
EF 85mm f1.2 L II USM	£1699
EF 85mm f1.8 USM	£299
TS-E 90mm f2.8	£1099
EF 100mm f2.8 USM Macro	£429
£389 Inc £40 Cashback*	£429
EF 100mm f2.8 L IS USM Macro	£689
£634 Inc £55 Cashback*	£689
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1179
EF 200mm f2.8 L USM II	£624
EF 300mm f2.8 L USM II	£5149
EF 300mm f4.0 L IS USM	£1099
EF 400mm f5.6 L USM	£1079
EF 15mm f4.0 L USM Fisheye	£1079
EF-S 10-22mm f3.5-4.5 USM	£564
£564 Inc £55 Cashback*	£619
EF-S 15-85mm f3.5-5.6 IS USM	£512
£512 Inc £55 Cashback*	£567
EF 16-35mm f2.8 L USM II	£1039
£1039 Inc £80 Cashback*	£1119
EF 17-40mm f4.0 L USM	£540
£540 Inc £55 Cashback*	£595
EF-S 17-55mm f2.8 IS USM	£714
£714 Inc £55 Cashback*	£769

EF-S 17-85mm f4.0-5.6 IS USM

£314 Inc £20 Cashback*	£334
EF-S 18-55mm f3.5-5.6 IS II	£132
EF-S 18-135mm f3.5-5.6 IS STM	£369
EF-S 18-200mm f3.5-5.6 IS	£389
£359 Inc £40 Cashback*	£389
EF 24-105mm f4.0 L IS USM	£822
£742 Inc £80 Cashback*	£822
EF 28-135mm f3.5-5.6 IS USM	£359
EF 28-300mm f3.5-5.6 L IS USM	£2099
EF-S 55-250mm f4.0-5.6 IS II	£199
EF 70-200mm f2.8 L IS USM II	£1639
£1639 Inc £160 Cashback*	£1799
EF 70-200mm f4.0 L IS USM	£443
£443 Inc £40 Cashback*	£483
EF 70-300mm f4.0-5.6 L IS USM	£354.99
£354.99 Inc £20 Cashback*	£374.99
EF 70-300mm f4.0-5.6 L IS USM	£1049
£1049 Inc £80 Cashback*	£1129
EF 75-300mm f4.0-5.6 USM III	£229
EF 100-400mm f4.5-5.6 L IS USM	£1109
£1109 Inc £80 Cashback*	£1189

Canon Lens Cashback* ends 24.01.13

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED	£1199
16mm f2.8 D AF Fisheye	£619
20mm f2.8 D AF	£463
24mm f1.4 G AF-S ED	£1489
24mm f2.8 D AF	£364
24mm f3.5 D ED PC-E	£1455
NEW! 28mm f1.8 G AF-S	£505
28mm f2.8 D AF	£245
35mm f1.8 G AF-S DX	£130
£130 Inc £20 Cashback*	£150
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-ED Micro	£1393
50mm f1.4 G AF-S	£271

50mm f1.4 D AF	£244
50mm f1.8 G AF-S	£155
60mm f2.8 G AF-S ED Micro	£404.95
85mm f1.4 D AF	£949
85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micro	£1339
85mm f3.5 G ED AF-S VR IF ED Micro	£375
105mm f2.8 G ED AF-S VR IF ED Micro	£609
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4.0 G ED AF-S IF DX	£839
14-24mm f2.8 G ED AF-S	£1309
16-35mm f3.5-5.6 G ED AF-S VR	£829
16-85mm f3.5-5.6 G ED AF-S DX VR	£439
£389 Inc £50 Cashback*	£439
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 D IF ED AF	£475
18-55mm f3.5-5.6 G AF-S DX VR	£145
18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
£524 Inc £60 Cashback*	£584
24-70mm f2.8 G ED AF-S	£1235
24-85mm f2.8-4.0 D AF	£549
55-200mm f4.5-6.3 G ED AF-S DX VR IF	£241
£206 Inc £35 Cashback*	£241
55-300mm f4.5-6.3 G AF-S DX VR	£279
£239 Inc £40 Cashback*	£279
70-200mm f2.8 G ED AF-S VR II	£1579
70-300mm f4.5-6.3 G ED AF-S IF VR	£415
80-400mm f4.5-5.6 D AF VR	£1239.95

Nikon Lens Cashback* ends 21.01.13

SIGMA LENSES

30mm f1.4 EX DC	£299
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£379

70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£699
300mm f2.8 EX D	£2279
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£369
10-20mm f3.5 EX DC HSM	£459
12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£279
18-50mm f2.8-4.5 DC OS HSM	£150
18-125mm f3.8-5.6 DC OS HSM	£239
18-200mm f3.5-6.3 DC OS HSM II	£279
18-250mm f3.5-6.3 DC OS HSM	£306
NEW! 18-250mm f3.5-6.3 DC Macro OS HSM	£419
24-70mm f2.8 IF EX DG HSM	£599
NEW! 50-150mm f2.8 EX DC APO OS HSM	£799
50-200mm f4.0-5.6 DC OS HSM	£150
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£899
70-300mm f4.0-5.6 APO Macro Super DG	£155
70-300mm f4.0-5.6 DG OS	£279
120-400mm f4.5-5.6 DG OS HSM	£649
150-500mm f5.0-6.3 DG OS HSM	£769
EX DG APO Tele Converters	£199

TAMRON LENSES

90mm f2.8 SP Di Macro	£347.95
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 AF XR Di II	£150
18-270mm f3.5-6.3 Di II VC PZD	£387
NEW! 24-70mm f2.8 Di VC USD SP	£849
28-75mm f2.8 XR Di	£349
70-300mm f4.5-6.3 SP Di VC USD	£298

with 5 Year Warranty

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

Canon



NEW! PowerShot G15 £499

12.1 megapixels
5.0x optical zoom
1080p movie mode



NEW! PowerShot SX50 HS
£334 Inc Cashback* £384

Canon Compact Cashback* ends 24.01.13

12.1 megapixels
50.0x optical zoom
1080p movie mode



NEW! PowerShot S110 £384

12.1 megapixels
5.0x optical zoom
1080p movie mode

PowerShot D20 Underwater Camera - Silver, Blue or Yellow	RRP £349	£259
PowerShot G1X	RRP £699	£519
IXUS 125 HS Red, Blue, Silver, Pink or Green		£139
IXUS 240 HS Pink, Blue, Silver, Light Pink or Black		£174

£30 Canon Cashback* on selected Compacts...

PowerShot SX240 HS Pink, Silver or Black	£158
£158 Inc Cashback*	£188
PowerShot SX260 HS Red, Grey, Green or Black	£179
£179 Inc Cashback*	£209
IXUS 500 HS Silver, Red, Blue or Black	£154
£154 Inc Cashback*	£184
IXUS 510 HS White or Black	£189.95
£189.95 Inc Cashback*	£219.95

PENTAX



Optio WG-2 Red or Black
RRP £279.99 **£180**
Optio WG-2 GPS Orange or White
RRP £329.99 **£219.99**

SIGMA



Merrill DP-2
Foveon X3* sensor with a 30mm f2.8 lens **£799**

Panasonic



Lumix TZ30
£194 Inc C/b* £229

Red, White, Silver or Black
Cashback* ends 31.12.12

£50 CASHBACK*



Lumix FZ200 Black
£389 Inc Cashback* £439

24x optical zoom
Cashback* ends 31.12.12

£50 CASHBACK*



Lumix LX7 Black
£359

10.1 megapixels

Lumix LZ20 Black or Red	£119.95
Lumix SZ7 White, Brown or Black	£139.95
NEW! Lumix SZ5 White or Black	£149
Lumix FX80 Black	£173
Lumix FT4 Black, Silver, Orange or Blue	£222
Lumix TZ25 Black or Red	£154.95
£154.95 Inc £30 Cashback*	£184.95
NEW! Lumix FZ62 Black	£220 Inc £40 Cashback*
	£260

OLYMPUS



XZ-2
£419.95

SZ-14 Red or Silver, Black	From	£119
SH-25 MR Gold, Red, White or Black	RRP £229.99	£139.95
SZ-31 MR Silver or Black	RRP £299.99	£189
TG-320 Blue or Red	RRP £139.99	£108
TG-620 Blue, White, Pink, Green or Black	RRP £159.99	£159.95
TG-820 Blue, Silver, Red or Black	RRP £174.95	£174.95



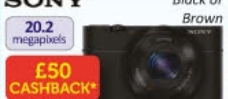
SAVE £100 ON RRP
NEW! Coolpix P7700 Black
RRP £499.99 **£399**



SAVE £75 ON RRP
Coolpix P510 Black, Red or Dark Silver
RRP £349.99 **£274**

Coolpix L310 Black	RRP £149.99	£119
NEW! Coolpix L610 Silver, Red or Black	RRP £189.99	£154
NEW! Coolpix S6400 Red, Purple, Silver, Blue or Black	RRP £199.99	£178
Coolpix S9300 Red, Silver, Blue or Black	RRP £249.99	£194
Coolpix P310 Black or White	RRP £249.99	£194
Coolpix AW100 Black, Orange or Camouflage	RRP £249.99	£194

SONY



Cyber-Shot RX100
£429 Inc Cashback* £479

20.2 megapixels
£50 CASHBACK*

TX20 Blue or Black	£254
NEW! RX1 Black	£259
Up to £40 Sony Cashback* on selected Compacts...	
WX100 White, Silver or Black	£126
£126 Inc £30 Cashback*	£156
HX20V Brown or Black	£219.95
£219.95 Inc £40 Cashback*	£259.95
HX200V Red, White, Black	£307
£307 Inc £40 Cashback*	£347

Sony Compact Cashback* ends 24.12.12



SAVE £80 ON RRP
FinePix X10 Black
RRP £399.99 **£319**



SAVE £140 ON RRP
FinePix X100
RRP £729.99 **ONLY £589**

FinePix F660 EXR Blue, Red, Black or White	RRP £174.99	£134.95
FinePix Z1000 EXR Green, Purple or White	RRP £249.99	£172
FinePix SL300 EXR	RRP £219.99	£169.95
FinePix F770 EXR Black, Red, Blue or White	RRP £249.99	£192
FinePix H530 Black	RRP £324.99	£239
NEW! FinePix XF1 Black or Tan	RRP £529.99	£335
FinePix X-S1 EXR	RRP £529.99	£429

FREE Delivery on orders over £150**

**Based on a 4 day delivery service, UK only.

01603 208761

Call us Mon-Fri 8am-7pm
Visit www.wexphotographic.com

Photo Bags & Rucksacks



Pro Messenger:
Slate Grey
160 AW.....£139.95
180 AW.....£149.95
200 AW.....£169.95



Flipside:
200 Blue or Black.....£64
300 Blue.....£74
400AW Black.....£94
500AW Black.....£119.95



FREE
Kata Case worth £49.95
3N1-25
3N1-25 PL Sling Backpack
+ FREE Kata PL-A-16 Hoster
Case* worth £49.95.....£159
*White stocks last



Grip DL Holster:
10.....£24.95
12.....£26.95
14.....£29.95
16.....£29.95
18.....£44.95



Expedition:
4x.....£94.95 7x.....£139
5x.....£109 8x.....£174
6x.....£144.95 9x.....£199



Stile Unica Messenger Bag:
White, Brown or Black
V.....£54
VII.....£39.95
Stile Veloce Backpack:
White, Brown or Black
V.....£59.99
VII.....£69.95



Stile Veloce Backpack:
White, Brown or Black
V.....£59.99
VII.....£69.95



RuggedWear:
F-5XB.....£89.95
F-5XZ.....£99.95
F-6.....£104.95
F-803.....£159.95
F-2.....£159.95



Billingham:
Hadley Pro Original Canvas Khaki/Tan
Hadley: Canvas/Leather:
Khaki/Tan, Black/Tan,
Black/Black.
Fibre-Nyte/Leather: Khaki/Tan,
Sage/Tan, Black/Black.
Digital.....£109
Small.....£139
Large.....£154
Pro Original.....£169



5 Series: Khaki/Tan,
Black/Tan, Black/Black.
Fibre-Nyte/Leather: Khaki/
Tan, Sage/Tan, Black/Black.
335.....£269
225.....£259
445 Black/Tan, Khaki/Tan,
Black/Black, Sage
FibreNyte/Tan.....£289
555 Black/Tan, Khaki/Tan,
Black/Black.....£324

Tripods & Heads



055XPROB:
• 178.5cm
Max Height
• 10cm
Min Height
055 Series:
055XDB.....£102
055XB.....£113.95
055XPROB.....£114.95
055XV.....£139
055CXPRO3.....£214.95
055CXPRO4.....£234.95



190CXPRO4:
• 146cm
Max Height
• 8cm
Min Height
FREE
804RC2 Head!
190CXPRO4 Carbon Fibre Tripod
+ FREE 804RC2 Head worth
£44.95.....£219
*White stocks last



MTL8361B:
• 161cm
Max Height
• 26.2cm
Min Height
MTL Adjustable Series:
9351B.....£84
+ MH5011 Head.....£109.95
9361B.....£108
+ MH5001 Head.....£144
8351B.....£179
8350B.....£184.95
8361B.....£209
8360B.....£223
8271B.....£299.95



VGRN8225:
• 135cm
Max Height
• 23.1cm
Min Height
Vitruvian Series:
VGRN8225 Tripod
+ MH5310-630 Ball Head.....£269
VGRN8265 Tripod
+ MH5501-652 Ball Head.....£329



GT3542 LS:
• 146.5cm
Max Height
• 9.4cm
Min Height
6X Systematic Series:
GT3542 LS.....£629.95
GT3542 XLS.....£699.95
GT4542 LS.....£709.95
GT542 LS.....£814.95
GT5562 GTS.....£999.95

Computing & Software



27 Inch Thunderbolt Display Monitor
£804



Time Capsule
From £229



NEW! iPad Retina Display - Wi-Fi
From £398



NEW! iPad Retina Display - Wi-Fi + Cellular
From £498



Mac Mini
From £509



MacBook Pro - Retina Display
From £1679



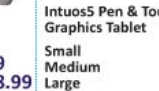
Canon Pro 9000 Mark II



Pixma Pro 9000 Mark II
£279
£648.99



Intuos5 Pen & Touch Graphics Tablet



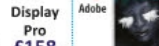
Small Medium Large
£177
£274
£364



i1 Display Pro
£158



ColorMunki Display
£112



Lightroom 4
£99



Lightroom 4 Upgrade
£59



Spyder4 Pro
£109

Studio Lighting & Accessories

Over 2100 Studio Lighting products available to buy - See our website for details!



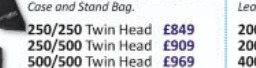
Gemini Series Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Cord, 2x Mains Leads, Sync Cord and Cases

200/200 Twin Head ..£399
400/400 Twin Head ..£539

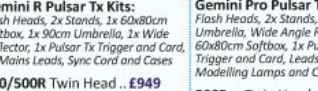


Gemini R Pulsar Tx Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Cord, 2x Mains Leads, Sync Cord and Cases

500/500R Twin Head ..£949
500/500R + Travelpak ..£1360
500/500R 3 Head ..£1499

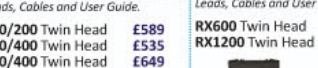


Pulsar Radio Trigger Twin Pack
£239.99



Gemini Pro Pulsar Tx Kits:
Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Cord, Leads, Cables, Modelling Lamps and Cases

500Pro Twin Head.....£1189
500Pro + Travelpak.....£1600
750Pro Twin Head + Travelpak.....£1735
1000Pro Twin Head + Travelpak.....£2049



Pulsar Plug-In Trigger Card
From £75.99



Back Light Stand
£31.99



15" Snoot
£66.99



75" Softlite
£114.99



120" Reflector
£46.99



Reflector Kit
£124.99



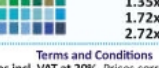
60" Reflector
£144.99



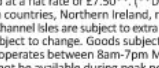
Softboxes
From £151.99



Sekonic L-308s
£139



Pro 478DR
£399.99



DigiPro F
£159.99



D-Lite 1x Kit
£849



BRX Series Kits:
BRX Heads, 2x Portatile Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag

250/250 Twin Head ..£849
250/500 Twin Head ..£909
500/500 Twin Head ..£969



D-Lite 2 RX Series Kits:
D-Lite 2 RX heads, 2x Stands, 2x 60x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide

200/200 Twin Head ..£589
200/400 Twin Head ..£535
400/400 Twin Head ..£649
D-Lite One RX Series Kits:
NEW! Umbrella Kit ..£375
NEW! Softbox kit ..£425



Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide

RX600 Twin Head ..£1199
RX1200 Twin Head ..£1649.99



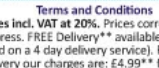
Ranger Quadra RX Set A
£1549



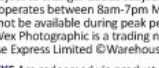
90" Reflector
£21.99



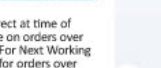
60" Reflector Kit
£44.99



Snoot & Grid
Set £44.99



83cm Umbrella Set
£26.99



Portatile 66x66cm Softbox
£109.99



EzyBalance 12% Grey
£18.99



HiLite w/Train Support
£124.99



Reflectors:
50cm ..£22.99
75cm ..£32.99
95cm ..£53.99
120cm ..£74.99



7-in-1 Reflector
From £29.99



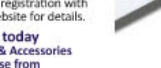
Softlite Reflector
£129



Reflector Kits Inc Honeycomb & Diffuser:
42cm ..£99
55cm ..£129
70cm ..£159



PocketWizard
up to £20 CASHBACK*
MiniTT1 ..£134 inc £15 Cashback* £149
FlexTT5 ..£129 inc £20 Cashback* £149



Plus III Set
£229

Reasons to buy from Wex Photographic

- live chat
- product reviews
- news & guides
- 13,000+ products

www.wexphotographic.com

Wex Photographic Showroom

UK's largest Independent Photographic Showroom



Monday 10am-6pm
Tuesday 10am-5pm
Wednesday-Saturday 10am-6pm
Sunday 10am-4pm

Frenbury Estate, Drayton High Road, Norwich, NR6 5DP.

Follow us on social networks:
Google+, Facebook and Twitter for latest news and product announcements



We would love for you to vote for us again in the **Good Service Awards** - compiled by Amateur Photographer and What Digital Camera Magazines.

visit <http://bit.ly/GoodServiceAwards2013>

For latest Printers, Inks & Camcorders visit us at www.wexphotographic.com

Lightroom 4 Upgrade £59

Lightroom 4 £99

ColorMunki Display £112

i1 Display Pro £158

Pixma Pro 1 £648.99

Pixma Pro 9000 Mark II £279

Mac Mini From £509

NEW! MacBook Pro - Retina Display From £1679

NEW! iPad Retina Display - Wi-Fi From £398

NEW! iPad Retina Display - Wi-Fi + Cellular From £498

Time Capsule From £229

27 Inch Thunderbolt Display Monitor £804

Authorized Reseller

Apple logo

01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Chameleon Inks
T0341/8, each	£14.99 17ml	Check Website.	C64, C66, C84, C86,
T0342/3/4, each	£17.99 17ml	Check Website.	CX3600/3650, CX6400, CX6600
T0345/6/7, each	£17.99 17ml	Check Website.	Parasol Inks
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	R200, R220, R300, R320, R340
T0441 Black	£17.99 13ml	£3.99 21ml, 3 for £13.99	RX500, RX600, RX620, RX640
T0452/3/4, each	£9.99 8ml	£19.99, 3 sets for £56.99	Seahorse Inks
T0481-T0486 Set of 6	£64.99 set of 6	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0481/2/3, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Frog Inks
T0484/5/6, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	RX420, RX425, RX520, RX525
T0540 gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Duck Inks
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Lilly Inks
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX3800/3850, DX4200/4250, DX4800/4850
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0591/2/3, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0594/5/6, each	£11.99 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0597/8/9, each	£11.99 13ml	Check Website.	Photo 1400
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Owl Inks
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo P50, PX650/660/700W/710W/720WD,
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD,
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £13.99	Photo R1900
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo R2880
T0791/2/3, each	£11.99 10ml	Check Website.	Husky Inks
T0794/5/6, each	£11.99 10ml	Check Website.	S22, SX125/130, SX420W/425W/445W,
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	BX305F
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525WD/620FW,
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	BX305F/320FW/525WD/535WD/625FWD/630FWD,
T0870 gloss	£7.99 11.4ml	Check Website.	BX635FWD/BX925FWD/BX935FWD, B42WD
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0877/8/9, each	£8.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo RX700 Penguin Inks
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	Expression Home XP300, XP102, XP202, XP205
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	XP302, XP305, XP402, XP405
T1281 Black	£6.99 5.9ml	£4.99 13ml	Daisy Inks
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	Expression Home XP300, XP102, XP202, XP205
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	XP302, XP305, XP402, XP405
T1291 Black	£9.99 11.2ml	£5.49 16ml	High Capacity Daisy Inks
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Expression Photo XP750, XP850
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Elephant Inks
T1591-9, each	£13.99 17ml each or £99.99 set of 8		Expression Photo XP750, XP850
T5591-6, each	£12.99 13ml each or £69.99 set of 6		High Capacity Elephant Inks
T5801-9, each	£39.99 80ml each or £314.99 set of 8		Expression Premium XP600, XP605, XP700, XP800
No.18 Black	£7.99 5.2ml	NEW	Polar Bear Inks
No.18 C/M/Y, each	£5.99 3.3ml	NEW	Expression Premium XP600, XP605, XP700, XP800
No.18 Set of 4	£21.99 set of 4	NEW	High Capacity Polar Bear Inks
No.18XL Black	£14.99 11.5ml	NEW	
No.18XL C/M/Y, each	£10.99 6.6ml	NEW	
No.18XL Set of 4	£44.99 set of 4	NEW	
No.24 B/L/C/M, each	£7.99 5.1ml	NEW	
No.24 C/M/Y, each	£7.99 4.6ml	NEW	
No.24 Set of 6	£41.99 set of 6	NEW	
No.24XL B/L/C/M, each	£11.99 9.8ml	NEW	
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
No.24XL Set of 6	£69.99 set of 6	NEW	
No.26 Black	£8.99 6.2ml	NEW	
No.26 Photo Black	£7.99 4.7ml	NEW	
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26 Set of 4 (no PB)	£29.99 set of 4	NEW	
No.26XL Black	£13.99 12.1ml	NEW	
No.26XL Photo Black	£12.99 8.7ml	NEW	
No.26XL C/M/Y, each	£12.99 9.7ml	NEW	
No.26XL Set of 4 (no PB)	£49.99 set of 4	NEW	

If you cannot find the ink cartridges for your printer, please give us a call, or check our website, and we'll do our best to help.

We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

Canon Compatibles

BC13e Black 26ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PM/R/G 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PG1520 Black 19ml	£4.99
CL1521 B/C/M/Y/G 9ml	£3.99
PG1525 Black 19ml	£4.99
CL1526 B/C/M/Y/G 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£12.99
No.339 Black 34ml	£10.99
No.342 Colour 12ml	£12.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£12.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£9.99
No.364XL Black 11ml each	£8.99

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.22 Colour	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£16.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£18.99
No.37 Colour	£27.99
No.43XL Colour	£22.99
No.44XL Black	£13.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£12.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£16.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20 sheets	£7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 sheets	£10.99
Smooth Gloss 290g, A4, 100 sheets	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 sheets	£10.99
Smooth Pearl 290g, A4, 100 sheets	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£13.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sheets	£12.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

ICC profiles available for all Ilford papers

PermaJet

As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Destination 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured Fine Art Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Hahnemühle
FINEART

Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 300g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Fotospeed
DIGITAL

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50	£17.99
Pigment Friendly Lustre 270g, A4, 50	£17.99
Pigment Friendly Satin 270g, A4, 50	£17.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NT Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

BATTERIES

SQUARE FILTERS

SCREW-TYPE FILTERS

NEW LOWER PRICES

SanDisk

Sandisk Blue C4: 5MB/s
2GB 5MB/s £9.27 £3.99
4GB 5MB/s £12.41 £3.99
8GB 5MB/s £21.10 £4.99
16GB 5MB/s £39.99 £7.99

Sandisk Ultra C6: 30MB/s
4GB 30MB/s £15.65 £4.99
8GB 30MB/s £27.85 £6.99
16GB 30MB/s £57.27 £10.99

Sandisk Extreme C10: 30x45MB/s
4GB 30MB/s £21.33 £7.99
8GB 30MB/s £37.47 £8.99
16GB 45MB/s £52.07 £14.99
32GB 45MB/s £92.02 £28.99

Sandisk Ultra 30MB/s
4GB 30MB/s £21.75 £13.99
8GB 30MB/s £36.12 £19.99
16GB 30MB/s £70.05 £34.99

Sandisk Extreme 60MB/s
8GB 60MB/s £67.07 £29.99
16GB 60MB/s £146.19 £49.99
32GB 60MB/s £286.89 £89.99

Lexar

Compact Flash: 400X
8GB 90MB/s £148.45 £29.99
16GB 60MB/s £264.25 £54.99

Compact Flash: 600X
8GB 90MB/s £177.38 £43.99
16GB 90MB/s £274.30 £77.99

Compact Flash: 1000X
16GB 150MB/s £371.30 £109.99
32GB 150MB/s £569.56 £199.99

SDHC Class 10: 400X
8GB 60MB/s £136.73 £14.99
16GB 60MB/s £248.47 £22.99

SDHC Class 10: 600X
16GB 90MB/s £186.73 £37.99
32GB 90MB/s £329.79 £69.99

Transcend

Compact Flash
8GB 90MB/s £59.99 £29.99
16GB 60MB/s £99.99 £49.99

SD Cards
2GB £8.99 £3.99
4GB Class 10 £19.99 £5.99
8GB Class 10 £29.99 £7.99
16GB Class 10 £49.99 £14.99

USB Pen Drives
4GB Transcend £14.99 £4.19
8GB Transcend £19.99 £5.99
16GB Transcend £34.99 £11.99

BATTERIES & CHARGERS

Standard Rechargeables
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4
AAA 1000mAh Duracell £6.99 £3.99
AAA 2450mAh Duracell £6.99 £3.99
AA 2500mAh GP £9.99 £3.99
AA 2850mAh Ansmann £13.99 £3.99
AA 2900mAh Duracell £14.99 £3.99

ReCyko+ Rechargeables
A dedicated Li-ion charger, able to charge most camera batteries. Main cable, plus 12V car charger. £14.99
Ultimate Lithium
Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!
AAA Ultimate Lithium (4) £6.99 £3.99
AA Ultimate Lithium (4) £7.99 £3.99

Coin Cells, etc
A comprehensive range of specialist batteries - see our website for full range.
CR123A Energizer Lithium (1) £1.99 £0.99
CR2 Energizer Lithium (1) £3.99 £0.99
CR2S Energizer Lithium (1) £5.99 £0.99
CRV3 Energizer Lithium (1) £1.99 £0.99
LR44 Energizer Alkaline (2) £1.99 £0.99
CR2025, CR2032 etc. £1.99
Full range of coin cells in stock

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Sanyo. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
NB-10L for Canon £12.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99 £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £12.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL33A for Nikon £9.99
EN-EL3E for Nikon £15.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £24.99
EN-EL15 for Nikon £29.99
EN-EL19 for Nikon £12.99
EN-EL20 for Nikon £14.99
LI10B/12B for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGA-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
DMW-BCG10 for Panasonic £19.99
DMW-BCJ13 for Panasonic £19.99
DMW-BCK7 for Panasonic £19.99
DMW-BLB13 for Panasonic £19.99
DMW-BLE9 for Panasonic £14.99
DMW-BMB9 for Panasonic £24.99
D-L150 for Pentax £12.99
D-L190 for Pentax £12.99
D-L1109 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99
Many more batteries in stock!

Battery Grips

A range of professional battery grips for Canon, Nikon and Sony lenses. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 5D MkIII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £59.99
For Canon 60D: £99.99
For Canon 450/500D: £69.99
For Canon 550D: £99.99
For Canon 600/650D: £99.99
For Canon 1000D: £69.99
For Nikon D80/D90: £59.99
For Nikon D800/D800E: £99.99
For Nikon D7000: £99.99

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings
49mm Adapter Ring £4.99
52mm Adapter Ring £4.99
55mm Adapter Ring £4.99
58mm Adapter Ring £4.99
62mm Adapter Ring £4.99
67mm Adapter Ring £4.99
72mm Adapter Ring £4.99
77mm Adapter Ring £4.99
82mm Adapter Ring £4.99

P-Type Holders
Holder Standard £5.99
Holder Wide Angle £6.99
Hood Modular £6.99

P-Type Filter Wallet
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters £9.99

P-Type Six-Piece Neutral Density Filter Kit
£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99
ES-7111 Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78B Canon 18-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 18-55 IS £12.99
EW-83C Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99
This is just a sample, more in stock!

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood £6.99
55mm Shaped Petal Hood £6.99
58mm Shaped Petal Hood £6.99
62mm Shaped Petal Hood £7.99
67mm Shaped Petal Hood £7.99
72mm Shaped Petal Hood £9.99
77mm Shaped Petal Hood £9.99
82mm Shaped Petal Hood £11.99
46mm Rubber Hood £3.99
52mm Rubber Hood £3.99
55mm Rubber Hood £3.99
58mm Rubber Hood £3.99
62mm Rubber Hood £4.99
67mm Rubber Hood £4.99
72mm Rubber Hood £5.99
77mm Rubber Hood £5.99

Lens Caps
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm £3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe £7.99
Twin Axis Sony Hotshoe £7.99
Triple Axis Normal Hotshoe £9.99
Triple Axis Sony Hotshoe £9.99

CLEANING

GREEN CLEAN
LensPen SensorKlear Loupe 5X magnification, with LEDs £39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear £49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes £64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4 £15.99

Lens Cleaning
LensPen Original Carbon-tipped pen with built-in cleaning brush £7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro £24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/clip £4.99
Massive range of cleaning equipment on our website and in stock.



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze £6.99
52mm UV / Haze £6.99
55mm UV / Haze £7.99
58mm UV / Haze £8.99
62mm UV / Haze £9.99
67mm UV / Haze £10.99
72mm UV / Haze £11.99
77mm UV / Haze £14.99
82mm UV / Haze £17.99
86mm UV / Haze £22.99
More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing £18.99
52mm Circular Polarizing £19.99
55mm Circular Polarizing £21.99
58mm Circular Polarizing £24.99
62mm Circular Polarizing £29.99
67mm Circular Polarizing £34.99
72mm Circular Polarizing £39.99
77mm Circular Polarizing £44.99
82mm Circular Polarizing £49.99
86mm Circular Polarizing £59.99
More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight £7.99
55mm Skylight £8.99
58mm Skylight £9.99
62mm Skylight £10.99
67mm Skylight £11.99
72mm Skylight £13.99
77mm Skylight £16.99
More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set £26.99
55mm Close-Up Set £29.99
58mm Close-Up Set £34.99
More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter £35.99
55mm 2.0X or 0.5X converter £37.99
58mm 2.0X or 0.5X converter £39.99

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each £11.99
58mm Starburst x4/6/8, each £15.99
67mm Starburst x4/6/8, each £21.99
72mm Starburst x4/6/8, each £27.99
More sizes in stock, from 46 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

52mm FaderND Mkl £56.99
55mm FaderND Mkl £59.99
58mm FaderND Mkl £62.99
62mm FaderND Mkl £69.99
67mm FaderND Mkl £79.99
72mm FaderND Mkl £89.99
77mm FaderND Mkl £99.99

ND500MC (fixed 9 stop)

52mm ND500MC £39.99
58mm ND500MC £47.99
67mm ND500MC £55.99
72mm ND500MC £59.99
77mm ND500MC £64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm
37-43mm 52-58mm 58-62mm 67-77mm
43-46mm 55-52mm 58-67mm 72-67mm
46-49mm 55-58mm 62-67mm 72-77mm
49-52mm 58-52mm 62-72mm 77-72mm
All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £49 DR-466 £72 DR-467 £79	NEW! 3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
		Water Bottle £13 Lens Case 50 £12 Lens Case 70 £13 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack.	Protect your camera against the elements!	The ultimate protection from the weather!
Standard £6 Flash £8	E690 Small £37 E702 Large £52	70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q20 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q20 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q20 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q20 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 3-section legs, Q20 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q20 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 quick release Weight: 0.67kg Load: 8.0kg £74.99	with RC2 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelto Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with massive load rating. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189

A284 Tripod	C2504 Monopod	C2804 Monopod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Monopod Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £74.99

BH02 Ball Head	BH08 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs. Weight: 0.4kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.42kg Load: 12.0kg £29.99	Quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99

BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £37.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £45.99

hähnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99	Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

Flat Traveller 2	BH30 Ball Head	BH40 Ball Head
A1182TB0 £204 A1192TB0 £209	£19.99	£29.99

"An excellent value for money tripod"
Amateur Photographer Magazine

TRIGGERS & METERS

PocketWizard

The NEW Plus III
Single Unit £129 Double Unit £249 Triple Unit £369

Mini & Flex
The world's leading TTL wireless triggering system. AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159

SEKONIC

L208 TwinMaster	L308S FlashMate
Analogous, incident and reflected, ambient light only. £85	Digital, incident and reflected, ambient and flash light. £139

L478D LiteMaster Pro	L478DR LiteMaster Pro
£349	£399

hähnel

Hahnel Combi TF
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99

NEW GigaT MkII	NEW Tuff TTL
£65	£99

YONGNUO

Yongnuo CTR-301P	Yongnuo RF-602	Yongnuo RF-603
Extra Receivers £27.99 Extra Receivers £18.99 Extra Receivers £29.99 Yongnuo RF-603 £19.99		

Yongnuo YN-460II and YN-560II flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

Nissin Di866 MkII
The world's most powerful hotshoe flashgun! A guide number of 60mISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary flash in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99

Free batteries with every Metz Flashgun

24 AF-1	26 AF-5	44 AF-1	50 AF-1
£49.99	£69.99	£129.99	£169.99

Canon, Nikon, Sony, & Olympus

Nissin MF18 Ring Flash

The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled	TTL Flash Cord Straight
£24.99	£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX	Canon 430EX / 430EXII / 550EX	Canon 580EX / 580EXII	Nikon SB600 / SB600II / SB900	Nikon SB24 / SB25 / SB26 / SB28	Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1	Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
£10.99						

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm	Size 2: 64-68 x 35-38mm	Size 3: 68-72 x 46-49mm	Size 4: 73-77 x 46-49mm
Canon SB600, SB800, etc	Canon 420EX, 430EX, etc	Nikon SB26, 27, 28, etc	Canon 550EX, 580EX, etc
£29.99			

STUDIO ACCESSORIES

westcott

Apollos and Halos	Collapsible Umbrellas
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.	Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

28" Apollo	43" Umbrella Soft Silver	Westcott 5-in-1 Reflector Kit
£99.99	£19.99	£49.99

E&OE. Prices may be subject to change, but hopefully not!

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

Special Offers

Canon Battery Grips by Hahnel

with FREE Hahnel LP-E6 battery



Canon 5D Mk II
Canon 5D Mk III
Canon 7D
Canon 60D
£99.99

Canon PGI9 Pro 9500 inks



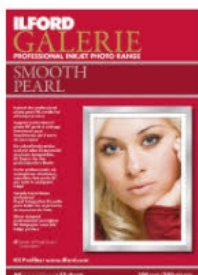
Each
£8.99
Set of 10
£82.99

Sandisk USB Pen Drives



8GB
£4.99
16GB
£7.99
32GB
£14.99

Ilford Galerie Smooth Pearl



A4
35 sheets
25+10 FREE
£10.99
6x4
100 sheets
£10 OFF RRP
£12.99

Epson T096... R2880 inks



Each
£8.99
Set of 8
£69.99

Sandisk SDHC Extreme



8GB
£8.99
16GB
£14.99
32GB
£26.99
Sandisk CF also in stock

Epson Premium Glossy Paper



A4
30 sheets
15+15 FREE
£9.99
6x4
80 sheets
40+40 FREE
£9.99

HP No.364 ink multipack



Set of 4
£19.99
(equivalent to £4.99 each)

Kata DL-DR-465



Lightweight, comfortable, protective dual compartment photo rucksack
£40 OFF RRP
£49.99

www.premier-ink.co.uk

Telephone 01926 339977 or 0800 1077 211.

Premier Ink & Photographic, Longfield Road, Leamington Spa, Warwickshire, CV31 1XB

Mifsuds

.COM

FAMILY RUN SINCE 1954



Mail Order :
01803 852400

Email: info@mifsuds.comwww.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm,**SAT 9am - 5pm,
SUN 10am - 1pm.****SHOP OPEN****MON - SAT 9am - 5pm,
SUN 10am - 1pm.**

Canon

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS**1DX body £4876**

5D MKIII body...£2297

5D MKIII + 24-105 IS...£2977

6D body £1699**6D + 24-105****f4 L £2489**

7D body...£1066

7D + 15-85 IS...£1589

7D + 18-135 IS...£1447

60D body...£679

60D + 18-55 IS £799

650D body £515**650D + 18-55****IS II £569**

650D + 18-135 IS STM...£829

600D + 18-135 IS...£599

COMPACT CAMERAS

G15...£479 G1X...£509

SX50...£379 S100...£279

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM...£614

15-85 F3.5/5.6 IS U no box £499

17-55 F2.8 IS USM...£769

17-85 f4/5.6 IS USM unboxed £379

18-55 F3.5/5.6 IS unboxed...£99

18-135 F3.5/5.6 IS STM...£389

18-135 F3.5/5.6 IS U no box £279

18-200 F3.5/5.6...£419

55-250 F4/5.6 IS II...£239

60 F2.8 Macro USM...£339

EF LENSES

8-15 F4 L USM Fisheye...£1047

14 F2.8 LII...£1777

16-35 F2.8 MKII L USM...£1077

17 F4 TSE L...£1847

17-40 F4 USM L...£579

20 F2.8 USM...£377

24 F1.4 L II USM...£1189

24 F2.8 IS U...£589

24 F2.8...£347

24 F3.5 L TSE MKII...£1629

24-70 F2.8 L II USM...£1929

24-70 F4 L IS USM...£1499

24-105 F4 L IS USM unboxed...£799

28 F1.8 USM...£354

28 F2.8 IS U...£569

35 F1.4 L USM...£1067

35 F2 IS USM...£799

35 F2...£189

40 F2.8...£159

50 F1.2 L USM...£1189

50 F1.4 U...£269

50 F1.8 II...£87

65 F2.8 MPE...£785

70-200 F2.8 IS USM LII...£1779

70-200 F2.8 non IS L USM...£939

70-200 F4 L IS USM...£888

70-200 F4 L USM...£479

70-300 F4/5.6 L IS USM...£1077

70-300 F4.5/5.6 IS USM...£419

85 F1.2 L II...£1599

85 F1.8 USM...£279

100 F2.8 IS L USM macro...£666

100 F2.8 Macro USM...£399

100-400 F4.5/5.6 IS L USM £1219

135 F2 L USM...£889

180 F3.5 L USM Macro...£1129

200 F2.8 II L USM...£585

300 F2.8 LII IS USM...£4888

300 F4 L IS USM...£1069

400 F2.8 IS L II USM...£8199

400 F5.6 L USM...£1039

500 F4 IS LII USM...£7877

600 F4 IS LII USM...£10777

Ext tube 12II...£79

Ext tube 25II...£129

1.4x III or 2x III converter ea £379

FLASH & ACCESSORIES

Angle finder C...£219

BG-E5 grip (450D)...£107

BG-E6 grip (5D MKII)...£187

BG-E7 grip (7D)...£139

BG-E8 grip (550D)...£115

BG-E9 grip (60D)...£129

BG-E11 grip (5D MKII)...£289

BG-E13 grip (6D)...£249

LP-E4...£159 LP-E6...£80

MR 14EX Ringlight...£469

MT-24EX...£789

270 EX II...£139

320EX...£185

430 EX II...£199

600EX RT...£459

CP-E4 compact battery pack...£149

Off camera shoe cord OC-E3...£59

LC5 wireless set...£449

STE2 Transmitter...£239

GP-E2 GPS receiver...£299

RS-80N3...£49

TC-80N3...£149



Nikon

DIGITAL SLRS**D4 body £4199**

D800 body...£1877

D800E body...£2359

D600 body £1439**D600 +****24-85 G £1949**

D7000 body...£629

D7000 +

18-105 VR...£789

**D5200 body £719****D5200 + 18-55 VR £819**

D5100 body...£379

D5100 + 18-55 VR...£419

D3200 body...£384

D3200 + 18-55 VR...£437

COMPACT CAMERAS

P7700...£489 S800c...£289

P510...£275 S9300...£179

DIGITAL ONLY LENSES

10.5 F2.8 DX...£549

10-24 F3.5/4.5 G AFS DX...£629

12-24 F4 DX...£859

16-85 F3.5/5.6 AFS VR DX...£439

17-55 F2.8 DX...£1099

18-105 F3.5/5.6G ED VR...£197

18-300 F3.5/5.6 G ED VR DX £689

35 F1.8 G DX...£149

40 F2.8 AFS G DX...£189

55-300 F4.5/5.6 G VR DX...£289

85 F3.5 G VR DX...£379

LENSES

14 F2.8 AFD...£999

14-24 F2.8 G ED AFS...£1337

16 F2.8 AFD Fisheye...£699

16-35 F4 AFS VR...£839

20 F2.8 AFD...£459

24 F1.4 AFS G...£1589

24 F2.8 AFD...£335

24 F3.5 PCE...£1449

24-70 F2.8 G ED AFS...£1219

24-85 F3.5/4.5 G ED VR...£419

24-120 F4 G ED VR...£819

28 F1.8 AF...£565

28 F2.8 AFD...£249

28-300 F3.5/5.6 G ED VR...£666

35 F1.4 G...£1477

35 F2 AFD...£289

50 F1.4 AFS G...£277

50 F1.8 G...£169

50 F1.8 AFD...£129

60 F2.8 AFS...£397

70-200 F2.8 VR II...£1549

70-200 F4 G ED VR...£1169

70-300 F4.5/5.6 VR...£419

80-400 F4.5/5.6 VR AFD...£1377

85 F1.4 AFS G...£1175

85 F1.8 AFS G...£377

105 F2.8 VR macro...£619

200 F2 G VR II...£3949

200-400 F4 VR II...£4777

300 F2.8 AFS G VR II...£4189

300 F4 AFS G...£997

400 F2.8 AFS VR II...£5829

500 F4 AFS VR II...£5577

600 F4 AFS VR II...£6799

TC14EII converter...£349

TC17EII converter...£349

TC20EIII converter...£369

FLASH & ACCESSORIES

GP-1...£199

MBD14 (D600)...£239

MBD12 Grip (D800/E)...£269

MBD11 Grip (D7000)...£189

MBD10 Grip (D300/D700)...£219

DR-5/DR-6 angle finder each £229

SBR200 wireless rem S/Lite £199

SBR1 ringflash...£389

SBR1C1 ringflash/command £539

SB-700...£229

SB-910...£319

SC-28...£59 SC-29...£69

SU-800 flash slave no box...£199

MC36...£129

MC30...£69

EN-EL3E...£67

ENEL4A...£109

EN-EL18...£99

ME-1 Stereo Microphone...£87

WT-5 Wireless trans for D4 £449

WU-1a wireless adapt D3200 £55

NX Capture 2...£169

WANTED

We want your good quality cameras and lenses

WE PART EXCHANGE

BUY FOR CASH OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

8-16 F4.5/5.6 DC HSM NAF only £479

10-20 F3.5 EX DC HSM...£459

10-20 F4/5.6 EX DC CAF/NAF...£369

12-24 F4.5/5.6 EX DG mac MKII...£669

17-50 F2.8 EX DC OS HSM...£499

17-70 F2.8/4.5 DC OS...£299

18-50 F2.8/4 DC OS...£169

18-200 F3.5/6.3 DC OS II...£279

18-250 F3.5/6.3 DC OS CAF only...£299

24-70 F2.8 EX IF DG HSM...£589

30 F1.4 EX DC HSM NAF only...£299

35 F1.4 DG HSM...£799

50 F1.4 EX DG...£365

50 F2.8 EX DG...£249

50-150 F2.8 DC MKII...£799

50-500 F4/5.6 OS HSM CAF/NAF...£999

70-200 F2.8 EX DG OS...£879

70-300 4.5/5.6 APO DG mac...£149

85 F1.4 EX DG HSM...£669

105 F2.8 EX DG OS...£549

120-300 F2.8 EX DG OS CAF/NAF...£1649

120-400 F4.5/5.6 APO OS NAF only...£629

150 F2.8 EX DG OS...£699

150-500 F5.6/3 DG OS CAF/NAF...£769

180 F2.8 EX DG OS...£1299

1.4x EX DG converter...£199

2x EX DG converter...£229

EM140DG macro ringflash...£349

Panasonic

Micro 4/3rds system

GH3 body



only £1199

GH3 + 12-35mm...£1999

GH3 + 14-140mm...£1589

G5 + 14-42mm X...£679

G5 + 14-42mm...£589

G5 body...£519

GX1 + 14-42mm X...£539

GX1 + 14-42mm...£429

GX1 body...£349

GF5 + 14-42mm X...£479

GF5 + 14-42mm...£379

GF5 body...£319

7-14mm F4...£949

8mm F3.5...£499

12-35mm f2.8...£877

14-42mm F3.5/5.6

Power OIS X...£350

14-140mm F4/5.8 OIS...£579

20mm F1.7...£269

25mm F1.4 DG...£439

35-100 F2.8 Power OIS X £999



Please follow
US on

Mail Order :

facebook

**27-29, Bolton
Street, Brixham.
Devon. TQ5 9BZ.**

**01803
852400**



Mifsuds
FAMILY RUN SINCE 1954

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

[illegible]

The pick of our used items



EOS 1D MKIV body
unused **£3199**



Nikon 200-400



Nikon D4 body Mint
Used **£3999**



Pentax 645D body
M- box **£4299**



What you are looking for is not listed...

email with your requirements & we will advise when we have what you want.

THINKING OF FULL FRAME?

Canon



Canon EOS 1DX
Body only
£4876



Canon EOS 6D
Body only
£1699



Canon EOS 5D MKIII
Body only
£2297



Nikon D4 Body only
£4199



Nikon D600 Body
only £1439

Nikon D800 Body
only £1877



Mifsuds
.COM
FAMILY RUN SINCE 1954

Mail Order :
01803 852400

Email - info@mifsuds.com

Web - www.mifsuds.com

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

Phone lines open **Mon - Fri 8am - 7pm, Sat 9am - 5pm, Sun 10am - 1pm. SHOP OPEN Mon - Sat 9am - 5pm, Sun 10am - 1pm.**

Mifsuds
.COM

FAMILY RUN SINCE 1954

Mail Order :

01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm,

**SAT 9am - 5pm,
SUN 10am - 1pm.**

SHOP OPEN

**MON - SAT 9am - 5pm,
SUN 10am - 1pm.**

**Mifsud Photographic offer
Seasons Greetings to all of
their customers, and wish to
thank them for their support
this year. We look forward to
being of help in 2013.**

**With many price reductions now in-store, if you
feel like spoiling yourself this Christmas, NOW is
the time to act. If we are not the best UK price*,
please email us - info@mifsuds.com -**

to see whether we can match or better for you.

**To help fund any new equipment, we welcome
PART EXCHANGE, but can also BUY FOR CASH or
SELL ON COMMISSION. To make things easier still,
we can also arrange collection of your
used equipment. Please email a list of what you
have to sell to... info@mifsuds.com
and we will contact you.**

MERRY CHRISTMAS & HAPPY NEW YEAR!

* We will only match against genuine quotes from retailers who source
stock from official UK distributors. Enquiries via email only please.

Please visit our website: **www.mathersoflancashire.co.uk**

PENTAX



Pentax K-30 + 18-55mm WR Lens only £449!*
K-30+18-55WR+50-200WR Lenses £569*
K-30+18-55+Sig70-300APO Lenses £599*
With 2 Year Warranty
***Less £50 Cashback & Free Case**

Nikon



Nikon D3200 + 18-55mm VR only £449!*
Nikon D3200 + 18-55 VR + Sigma 70-300mm APO Lens £599*
Nikon D3200 Body Only £389*
***Less £45 Cashback**
With 2 Year Warranty & Free System Case

Canon



Canon EOS 1100D + 18-55mm IS MkII only £329!*
Above + 55-250IS Mk II Lens £539*
Above+Sigma70-300 APO Lens £479*
***Less £30 Cashback**
With Free System Case

Canon



Canon EOS 650D + 18-55mm IS MkII only £579!*
Above + 55-250IS Mk II Lens £789*
Above+Sigma70-300 APO Lens £729*
***Less £50 Cashback**

PENTAX



Pentax K-5 MkII + 18-55mm WR only £819!*
K-5 II + 18-55 WR + 50-200 WR £959
K-5 II + 18-135 WR Lens £1069
K-5 II Body only £749
With 2 Year Warranty & Free Case

Panasonic LUMIX® G Series



Panasonic Lumix GF-5 + 14-42mm Power Zoom Lens only £499!*
***Less £50 Cashback**
Panasonic Lumix GF-5 Body only £289!*
****Less £30 Cashback**
With 3 Year Warranty



Panasonic Lumix G-5+14-42mm Std only £589!*
***Less £50 Cashback**
Panasonic Lumix G-5 + 14-42mm PZ Lens only £689!*
****Less £80 Cashback**
G-5 Body Only £529!***
*****Less £50 Cashback**
With 3 Year Warranty



Panasonic Lumix GX-1 + 14-42 Std Zoom only £479!*
Panasonic Lumix GX-1 14-42 Power Zoom Lens only £579!*
GX-1 (Blk) + 14-42PZ + LVF-2...only £715!*
***Less £50 Cashback**
With 3 Year Warranty



Panasonic Lumix GH-3 Body only £1269!*
Panasonic Lumix GH-3 with 14-140mm only £1589! or with 12-35mm f2.8 only £2049!*
With 3 Year Warranty
***Less £50 Cashback**

LUMIX® G Series Lenses

8mm f3.5 Fisheye.....	£545	(Less £50 Cashback)
12.5mm f1.2 - 3D Lens.....	£149	(Less £50 Cashback)
14mm f2.5.....	£279	(Less £50 Cashback)
20mm f1.7.....	£279	(Less £50 Cashback)
7-14mm f4.....	£999	(Less £50 Cashback)
12-35mmf2.8.....	£849	(Less £50 Cashback)
14-42mm f3.5/5.6 (Un-Boxed from Kit).....	£99	
X PZ 14-42mm f3.5-5.6 £289 (Less £50 Cashback)		
X PZ 45-175mm f4-5.6 £309 (Less £50 Cashback)		
14-140mm f4-5.8 (Un-Boxed from Kit).....	£469	
35-100mm f2.8.....	£949	
45-150mm f4/5.6.....	£225	(Less £30 Cashback)
45-200mm f4-5.6.....	£269	(Less £50 Cashback)
100-300mm f4-5.6.....	£439	(Less £50 Cashback)

LEICA Lenses For G Series

Summilux 25mm f1.4 ASP £425 (Less £50 Cashback)	
Macro 45mm f2.8.....	£569 (Less £50 Cashback)

Panasonic

Lumix FS-40.....	£72
Lumix FS-45.....	£96
Lumix LZ-20.....	£129
Lumix FX-90.....	£209
Lumix FZ-48.....	£259
Lumix FZ-62.....	£279*
*Less £40 Cashback	
Lumix FZ-150.....	£369
Lumix FZ-200.....	£445**
*Less £50 Cashback	
Lumix SZ-1.....	£112
Lumix SZ-5.....	£145
Lumix SZ-7.....	£153
Lumix TZ-25.....	£179***
**Less £30 Cashback	
Lumix TZ-30.....	£219****
****Less £35 Cashback	
Lumix FT10.....	£142
Lumix FT4.....	£239
Lumix LX-7.....	£369

FUJIFILM FinePix

Z90.....	£65
T400.....	£84
XP-50.....	£114
F-660 EXR.....	£148
F-770 EXR.....	£209
F-800EXR.....	£225
S-2980.....	£98
S-4200.....	£123
S-4500.....	£148
SL-240.....	£159
SL-300.....	£184
HS-30 EXR.....	£249
X-F1.....	£345
X-10 EXR.....	£338
X-100 EXR.....	£615
X-S1 EXR.....	£449
X-E1 + 18-55.....	£1069
X-E1 Body Only.....	£689
X-Pro1 Body Only.....	£1159

SIGMA

19mmf2.8EXDN(Pan4/3,Sony).....	£149
30mmf2.8EXDN(Pan4/3,Sony).....	£149
30mm f1.4 EX DG HSM.....	£375
50mm f2.8 EX Macro DG.....	£266
70mm f2.8 EX Macro DG.....	£349
105mm f2.8 EX DG OS HSM Macro.....	£549
10-20mm f4-5.6 EX DC HSM.....	£355
10-20mm f3.5 EX DC HSM.....	£459
12-24mmf4.5/5.6MK2DGHSM.....	£679
17-50mm f2.8 EX DC HSM OS.....	£479
17-70mm f2.8-4 DC Macro OS HSM.....	£265
18-50mm f2.8-4.5 DC OS HSM.....	£139
18-200mmf3.5-6.3DCOSMk2.....	£289
18-250mmf3.5-6.3DCOSMacro.....	£389
50-150mmf2.8EXDCOSHSM.....	£729
50-200mmf4/5.6DCOSHSM.....	£139
50-500mmAPOEXDGC(Can/Nik).....	£999
70-200mm f2.8 APO EX DG OS.....	£899
70-300mm f4-5.6 DG Mac II.....	£119
70-300mm f4-5.6 APO DG Mac II.....	£159
70-300mm f4-5.6 DG OS.....	£269
120-400mmf4.5/5.6APOOS.....	£649
150-500mmAPO APO DG OS HSM.....	£769
1.4x APO EX DG Conv (EX lenses).....	£199
2x APO EX DG Conv (EX lenses).....	£239

Canon

Ixus 125 HS.....	£145
Ixus 240 HS.....	£185
Ixus 510 HS.....	£225
PowerShot A1300IS.....	£79
PowerShot SX240HS.....	£189*
PowerShot SX260HS.....	£219*
PowerShot S100.....	£299
PowerShot S110.....	£379
PowerShot SX50HS.....	£379*
PowerShot G15.....	£479
PowerShot G1X.....	£509

*See web for Cashback

Please note.
WE STILL SELL FILM!
Next day Delivery
Only £9.95

SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

Please visit our website for the full range of SIGMA lenses.

Nikon Now With 2 Year Warranty + Cashback (See web for Details)

D3100+18-55VRLens.....	£359
D3100+18-55VR+Sigma70-300APO.....	£515
D5200+18-55VRLens.....	£729
D5200+18-55VR+Sigma70-300APO.....	£879
D5200Body Only.....	£649
D7000+18-105EDVRLens.....	£919
D7000Body Only.....	£749

AF-S28mmf1.8G.....	£499	AF-S35mmf1.8G.....	£159
AF-S50mmf1.8G.....	£155	AF-D50mmf1.8G.....	£119
AF-S50mmf1.4G.....	£295	AF-S85mmf1.4G.....	£1199
AF-S85mmf1.8G.....	£369	AF-S18-200GVR.....	£599
AF-S16-85G VR.....	£469	AF-S18-300G VR.....	£695
AF-S24-85GVR.....	£415	AF-S24-120GVR.....	£849
AF-S55-200GVR.....	£199	AF-S55-300GVR.....	£295

Nikon Coolpix

S30.....	£66	S3300.....	£84
S01.....	£129	S6300.....	£124
L610.....	£155	S6400.....	£165
S9300.....	£199	P510.....	£285
S800c.....	£285	P7700.....	£425

2 Year Warranty on All Coolpix

Please visit our website for best prices on Lowepro bags, Hoya and Kood filters, Fuji memory cards, batteries and camera accessories. **EOE**



CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES FLASHGUNS & LIGHTING ACCESSORIES TRAINING

Canon EOS 650D

Brilliance made easy.

The EOS 650D is your first step towards a world of creative adventure and fun. With a host of special features, it blends technology with ease-of-use and is the number one choice for the entry-level user.

Purchase a 650D & receive a 1/2 price Gadget bag 300EG

Canon EOS 650D Body Only **See web** EOS 650D + EF-S 18-55 IS II **See web**
SRP £699.99 SRP £799.99

Canon EOS M

Power to Generation M.

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

W STOCK! See website for full details and to place an order
EOS M + 18-55mm SRP £769.99

Canon EOS 6D

Your entry into the full-frame world.

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field.

W STOCK! See web for full details and to place an order
EOS 6D Body SRP £1,799.99 EOS 6D + EF 24-105mm f/4 L IS SRP £2,519.99

Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight

EOS 1100D Body Only **£250.00*** EOS 1100D + 18-55 IS II **£309.00***

*Price includes £30 cashback. You pay £280.00 / £339.00 & claim £30 from Canon UK.

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

EOS 600D Body Only **£403.00*** EOS 600D + 18-55 IS II **£449.99***

*Price includes £40 cashback. You pay £443.00 / £489.00 & claim £30 from Canon UK.

Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen

EOS 60D Body Only **£649.00*** EOS 60D + 17-85 IS **£890.99***

*Price includes £40 cashback. You pay £689.00 / £930.99 & claim £40 from Canon UK.

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD

EOS 7D Body Only **£1,069.00** EOS 7D + 18-135 IS **£1,333.00**

Add a Canon BG-E7 battery grip for only **£139.99**

Canon EOS 5D Mark II

- ▶ 21.1 Megapixel CMOS sensor
- ▶ Up to 3.9fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" VGA LCD with Live View

EOS 5D II Body Only **See web** EOS 5D II + 24-105 IS **See web**

Add a Canon LP-E6 battery for only **£64.99**

Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control

EOS 5D Mk III Body Only **See web** EOS 5D III + 24-105 IS USM **See web**

Add a Canon LP-E6 battery for only **£49.99**

Canon EOS-1D X

- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie

EOS-1D X Body Only **See web** See website for bundle deals with the EOS-1D X

Add a Canon LP-E4N battery for only **£139.00**

Canon PowerShot G1X

- ▶ 14.3 MP CMOS sensor
- ▶ HS System with DIGIC 5
- ▶ 4x Optical Zoom
- ▶ 3.0" Vari-angle LCD Screen
- ▶ Full HD Movie

PowerShot G1X **£559.00** See website for bundle deals with the G1 X

Canon Lenses

EF 50mm f/1.8 II

Now £89.99 Save **£40** Was **£129.99**

- 14mm f/2.8 II USM **£1,859.99**
- 20mm f/2.8 USM **£419.99**
- 24mm f/1.4L Mk II USM **£1,269.00**
- 24mm f/2.8 **£339.00**
- 24mm f/2.8 IS USM **£619.00**
- 28mm f/1.8 USM **£379.00**
- 28mm f/2.8 IS USM **£589.00**
- 35mm f/1.4L USM **£1,089.00**
- 35mm f/2.0 IS USM **NEW £1,166.00**
- 40mm f/2.8 STM **£1,219.00**
- 50mm f/1.2 L USM **£2,659.00**
- 50mm f/1.8 IS USM **£83.00**
- 50mm f/2.5 Macro **£229.00**
- EF-S 60mm f/2.8 Macro **£329.99**
- MP-E 65mm f/2.8 **£797.00**
- 85mm f/1.2L II USM **£1,649.00**
- 85mm f/1.8 USM **£299.00**
- 100mm f/2 USM **£375.00**
- 100mm f/2.8 USM Macro **£394.99**
- 100mm f/2.8L Macro IS USM **£649.99**
- 135mm f/2.0 USM **£899.00**
- 180mm f/3.5L USM Macro **£1,149.99**
- 200mm f/2.0L IS USM **£4,499.00**

Lenses highlighted in red include between **£20-£160 cashback**, claimed back from Canon UK. For full details see www.ParkCameras.com/AP

EF 100mm f/2.8L Macro IS USM

Now £664.00* Save **£55** Was **£719.00**

- 200mm f/2.8L USM/2 **£599.00**
- 300mm f/2.8L USM IS II **£5,099.00**
- 400mm f/2.8L USM IS **£8,399.00**
- 400mm f/4.0 DO L USM IS **£5,299.00**
- 400mm f/5.6L USM **£1,059.00**
- 500mm f/4.0L USM IS II **£8,249.00**
- 600mm f/4.0L USM IS II **£10,777.00**
- 800mm f/5.6L IS USM **£9,749.00**
- TSE 17mm f/4.0L **£1,866.00**
- TSE 24mm f/3.5L II **£1,649.00**
- TSE 45mm f/2.8 **£1,099.00**
- TSE 90mm f/2.8 **£1,099.00**
- 8-15mm f/4L Fisheye USM **£1,079.00**
- EF-S 10-22mm f/3.5-4.5 USM **£569.00**
- EF-S 15-85mm f/3.5-5.6 IS USM **£512.00**
- 16-35mm f/2.8L II USM **£1,049.00**
- 17-40mm f/4.0L USM **£553.00**
- EF-S 17-55mm f/2.8 IS USM **£714.00**
- EF-S 17-85mm f/4.0-5.6 IS USM (No packaging) **£304.99**
- EF-S 17-85mm IS II (No packaging) **£260.00**
- EF-S 18-55mm f/3.5-5.6 IS II **£132.00**
- EF-S 18-55mm IS II (No packaging) **£85.00**
- 18-135mm IS (No packaging) **£269.99**

EF 70-300mm f/4.0-5.6L IS USM

Now £1,009.00* Save **£80** Was **£1,089.00**

- EF-S 18-135mm f/3.5-5.6 IS STM **£376.00**
- EF-S 18-200mm f/3.5-5.6 IS **£359.00**
- 24-70mm f/2.8L II USM **£1,989.00**
- 24-70mm f/4.0L IS USM **NEW See web**
- 24-105mm f/4.0L IS USM **£769.00**
- 24-105mm IS (out of kit) **£699.99**
- 28-135mm f/3.5-5.6 USM IS **£349.00**
- 28-300mm f/3.5-5.6L IS USM **£2,099.00**
- EF-S 55-250mm f/4-5.6 IS II **£189.99**
- 70-200mm f/2.8L IS II USM **£1,639.00**
- 70-200mm f/2.8L USM **£909.00**
- 70-200mm f/4.0L IS USM **£849.00**
- 70-200mm f/4.0L USM **£455.00**
- 70-300mm f/4.0-5.6 IS USM **£354.99**
- 70-300mm f/4.0-5.6L IS USM **£1,009.00**
- 70-300mm f/4.5-5.6L IS USM **£1,099.00**
- 75-300mm f/4.0-5.6 Mk III **£189.00**
- 75-300mm f/4.0-5.6 USM III **£229.00**
- 100-400mm f/4.5-5.6L IS USM **£1,149.00**
- 200-400mm f/4.0L USM IS **TBC**
- 1.4x III Extender **£375.00**
- 2x III Extender **£399.00**
- EF 12 II Extension Tube **£79.99**
- EF 25 II Extension Tube **£139.99**

'Tis the season to be saving!

UP TO £160 CASHBACK on selected Canon products

MIX & MATCH BUY ANY 2 PRODUCTS AND CLAIM 2 CASHBACKS PLUS A BONUS £25 CASHBACK

Offer 18/10/12 & 24/01/13

Canon LP-E6 Battery

Now £69.99 was **£74.99**

For use with EOS 60D, EOS 7D & EOS 5D Mk II

Canon LP-E8 Battery

Now £44.99 was **£49.99**

For use with EOS 550D and EOS 600D

Canon LP-E10 Battery

Now £44.99 was **£49.99**

For use with EOS 1100D

Canon Speedlite 320EX

Now £187.99 was **£269.99**

Canon Speedlite 430EX II

Now £219.99 was **£314.99**

Canon MacroLite MR-14EX

Now £479.99 was **£682.99**

Canon BG-E6 Batt. Grip

Now £199.99 was **£315.99**

For use with EOS 5D Mk II

Canon BG-E8 Batt. Grip

Now £114.99 was **£179.99**

For use with EOS 550D and EOS 600D

Canon PIXMA PRO-1

Now £649.99 was **£799.00**

As a Canon Professional Imaging Partner, Park Cameras is designed to give you the very best photographic retail experience.

Compacts

For money saving deals with memory & cases, visit our website. Prices are updated DAILY. See our website for the latest low price on compact cameras.

Canon PowerShot SX240 HS

- ▶ Zoom in on every moment
- ▶ 12.1 Megapixels
- ▶ 20x Optical Zoom

Now Only £139.00* Was **£299.00** *Includes £40 cashback

Canon IXUS 500 HS

- ▶ Tiny, 12x zoom IXUS
- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

Now Only £149.99* Was **£369.00** *Includes £30 cashback

Canon IXUS 510 HS

- ▶ Stylish and well connected
- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

Now Only £189.99* Was **£349.00** *Includes £30 cashback

Wi-Fi enabled

Canon PowerShot D20

- ▶ One camera. Endless adventures
- ▶ Water, shock, freeze & dustproof
- ▶ 12.1 Megapixels

Now Only £299.00 Was **£349.00**

Canon PowerShot S110

- ▶ Pocketable performance
- ▶ 12.1 Megapixels
- ▶ 5x Optical Zoom

See web for low price! SRP £429.99

Canon PowerShot G15

- ▶ The fast, bright expert compact
- ▶ 12.1 Megapixels
- ▶ 5x Optical Zoom

Now Only £499.00 Was **£549.99**

PARKCameras



Visit our state of the art showroom in West Sussex, less than 15 miles from Brighton

York Road, Victoria Business Park, Burgess Hill, West Sussex, RH15 9TT

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

Nikon D5200



Discover new perspectives with the inspirational D5200.

The 24.1-megapixel DX-format CMOS sensor captures finely detailed images, and the advanced 39-point autofocus system is always on target.

SEE WEB FOR AVAILABILITY

D5200 Body SRP £719.99

D5200 + 18-55mm VR SRP £819.99

Nikon D600



Take your photography to another level with the D600.

From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Nikon D600 Body Only **£1,469.00**

Body SRP £1,955.99

Nikon D600 + 24-85 VR **£1,889.00**

Body SRP £2,443.99

Nikon D800



Create monumental images with the groundbreaking D800.

The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.

Nikon D800 Body Only **£1,979.00***

SRP £2,599.99

Nikon D800E Body Only **£2,379.00**

SRP £2,899.99

Nikon J2 + 10-30mm

- ▶ 10.1 Megapixels
- ▶ Full-HD Movie Recording

Now Only £449.00

Was £499.99



Nikon V2 + 10-30mm

- ▶ 14.2 Megapixels
- ▶ 60 fps continuous shooting

See web for low price!

SRP £799.99



Nikon D3100 + 18-55mm VR

- ▶ 14.2 Megapixels
- ▶ Scene Recognition System

Now Only £329.00

Was £499.99



Nikon D3200 + 18-55mm VR

- ▶ 24.2 Megapixels
- ▶ Scene Recognition System

Now Only £439.00

Was £649.99



Nikon D5100 + 18-55mm VR

- ▶ 16.2 Megapixels
- ▶ Full-HD Movie Recording

Now Only £419.99*

Was £649.99



Nikon D90 + 18-105mm VR

- ▶ 12.3 Megapixels
- ▶ Advanced Scene Modes

Now Only £568.00

Was £849.99



Nikon D7000 Body Only

- ▶ 16.2 Megapixels
- ▶ 6 fps continuous shooting

Now Only £649.00

Was £1,005.99



Nikon D4 Body Only

- ▶ 16.2 Megapixels
- ▶ 11 fps continuous shooting

Now Only £4,329.00

Was £5,289.99



Nikon Lenses

Lenses highlighted in red include between £20-£70 cashback, claimed back from Nikon UK. For full details see our website

AF-G 10.5mm f/2.8G ED DX £549.00	AF-S 14-24mm f/2.8G ED £1,344.99
AF-D 20mm f/2.8 £470.99	AF-S 16-35mm f/4G ED VR £862.99
AF-D 24mm f/2.8D £364.00	AF-S 16-85mm f/3.5-5.6G VR £397.99
AF-S Nikkor 24mm f/1.4G ED £1,489.00	AF-S 17-55mm f/2.8G IF-ED £1,049.00
AF-D 28mm f/2.8 £245.99	AF-S 18-55mm VR (Unboxed) £85.00*
35mm f/1.8 AF-S DX £134.99	AF-S 18-105mm f/3.5-5.6G VR £224.99
AF-S 40mm f/2.8G ED Micro £170.00	AF-S 18-200mm f/3.5-5.6G VR £536.99
AF-S 50mm f/1.4G £272.99	AF-S 18-300mm f/3.5-5.6G VR £649.00
AF-S 50mm f/1.8G £164.00	AF-S 24-70mm f/2.8G ED £1,235.00
AF-S 60mm f/2.8G ED Micro £409.99	AF-S 24-85mm f/3.5-5.6G ED VR £549.00
AF-D 85mm f/1.8D £299.00	AF-S 24-120mm f/4G ED VR £829.00
AF-S 85mm f/3.5G DX Micro £378.99	AF-S 28-300mm f/3.5-5.6G VR £679.00
AF-S 105mm f/2.8G VR IF-ED £609.00	AF-S 28-300mm f/3.5-5.6G DX £164.99
AF-S 200mm f/2G ED VR II £4,139.00	AF-S 55-300mm f/4.5-5.6G VR £289.99
AF-S 300mm f/2.8G ED VR II £4,099.99	AF-S 70-200mm f/2.8G VR II £1,579.00
AF-S 500mm f/4G ED VR £5,975.00	AF-S 70-300mm f/4.5-5.6G VR £414.99
AF-S 20-24mm f/3.5-4.5G DX £644.00	AF-D 80-400mm f/4.5-5.6 VR £1,239.99
AF-S 12-24mm f/4 G IF-ED DX £835.00	AF-S 200-400mm f/4G VR II £4,939.00

For the whole range of Nikon lenses, visit us instore or online at www.ParkCameras.com/AP

THE BEGINNING OF THE NEW OM-D

In stock from only £999.00
Evoking the classic design of the original OM Series introduced 40 years ago, and transforming it for the modern age, the Olympus OM-D Series is a new and entirely unique Micro Four Thirds camera system.

FREE 45mm Lens worth £279.99 (SRP) when buying an OM-D body or kit

See web for details
Offer ends 31/12/12



Battery Holder
HLD-6
Only £219.00
Was £229.99

Full Body Jacket
CS-36FBC
Only £94.99*
Was £99.99

Wireless Flash
FL-600R
Only £299.00
Was £329.99

OLYMPUS E-PM2

- ▶ 16.1 Megapixels
- ▶ Fast AF & touch release
- ▶ Easy, intuitive operation
- ▶ 12 Art Filters
- ▶ Olympus Image Share

FREE 8GB FlashAir Card



OLYMPUS E-PL5

- ▶ 16.1 Megapixels
- ▶ Best in class image quality
- ▶ Fast AF & touch release
- ▶ 3.0" tilt LCD display
- ▶ 12 Art Filters & Art Effects

FREE 8GB FlashAir Card



New & Now in stock! See web for info

New & Now in stock! See web for info

Upgrade to triple kit for only £99.00!

Purchase an E-PM2 or E-PL5 14-42mm kit and buy a Pen Zoom kit that includes a 40-150mm lens, PEN Street Case M and 8GB SD Card worth £349.00 for **only £99.00 extra!** PLUS, purchase the bundle before 31st December and receive a **FREE 15mm body cap lens** worth £69.00 from Olympus UK!



VG-170 £74.99	Tough TG-820 £199.00	SP-820UZ NEW! £249.99
VH-410 NEW! £119.99	Tough TG-1 iHS Silver £249.00	SZ-14 £139.00
VR-340 £89.00	SP-620UZ £129.00	SZ-31MR £199.00
Tough TG-320 £124.99	SP-720UZ £171.00	XZ-1 £284.00
Tough TG-620 £179.00	SP-810UZ £189.00	XZ-2 NEW! £189.00

Panasonic DMC-GF5

- ▶ 12.1 Megapixels
- ▶ Stylish, Compact Design
- ▶ Ultra high-speed AF
- ▶ Full HD Video Recording
- ▶ 3.0" Touch-screen LCD

£50 Cashback
on Panasonic GF5 between 01.10.12 & 31.12.12

Lumix GF5 Body Only **£269.00***

*Price includes up to £50 cashback. You pay £319.00 / £479.00 & claim up to £50 from Panasonic.



Panasonic DMC-G5

- ▶ 16.05 Megapixels
- ▶ Stylish, Compact Design
- ▶ 6fps shooting
- ▶ Full HD Video Recording
- ▶ 3.0" Touch-screen LCD

£50 Cashback
on Panasonic G5 between 01.10.12 & 31.12.12

Lumix G5 Body Only **£469.00***

*Price includes £50 cashback. You pay £519.00 / £579.00 & claim £50 from Panasonic UK.



Panasonic DMC-GX1

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ Easy Manual Control
- ▶ 3.0" LCD touch-screen
- ▶ Full HD Video Recording

£50 Cashback
on Panasonic GX1 between 01.10.12 & 31.12.12

Lumix GX1 Body Only **£315.00***

*Price includes up to £50 cashback. You pay £365.00 / £429.00 & claim up to £50 from Panasonic.



Panasonic DMC-GF3

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced iA (Intelligent Auto)



Lumix GF3 Body Only **£249.00**

Lumix GF3 + 14-42mm X **£389.00**

Add a Panasonic 45-200mm O.I.S for only £253.00

Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ iA Plus for Easy Manual Adjustment

See web for London 2012 kit!

Lumix G3 + 14-42 OIS **£369.99**

Add a Panasonic DMW-FL220 for only £119.99



Panasonic DMC-GH3

- ▶ 16.05 Megapixels
- ▶ Up to 20 fps shooting
- ▶ Full HD Video Recording
- ▶ Intuitive Design
- ▶ 3.0" free-angle LCD Screen



See website for our latest LOW PRICE!

DMC-S3 (6) from £54.99	DMC-F545 £99.00	DMC-FT20 £129.00
DMC-S3 Black (Olympic Kit) £59.99	DMC-LZ20 £139.00	DMC-TZ25 £209.00
DMC-S5 Black £89.00	DMC-FX77 (1) £189.00	DMC-TZ30 £239.00
DMC-LS6 £64.00	DMC-FX80 £199.00	DMC-FZ48 £229.00
DMC-F540 £84.00	DMC-FT4 £229.00	DMC-LX5 £239.99

Merry Christmas & a Happy New Year to all our customers!

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (10:30am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

**FLASHGUNS
& LIGHTING**

ACCESSORIES

TRAINING

SIGMA

SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.



Coming Soon!

Pre-order and receive a free Sigma 67mm DG MC UV filter

SRP £799.99

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£592.00
8mm f/3.5 EX DG (Fisheye)	£618.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£479.99
20mm f/1.8 EX DG	£519.99
24mm f/1.8 EX DG	£432.99
28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£299.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
150mm f/2.8 EX DG OS HSM	£699.00
300mm f/2.8 APO EX DG HSM	£2,319.99
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£369.00
10-20mm f/3.5 EX DC HSM	£459.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£489.00
17-70mm f/2.8-4 DC Macro OS	£279.00
STANDARD ZOOM LENSES	
18-50mm f/2.8-4.5 DC OS HSM	£149.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC OS HSM II	£279.00
18-250mm f/3.5-6.3 DC OS HSM	£306.00
24-70mm f/2.8 EX DG HSM	£599.00

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	£799.00
50-200mm f/4-5.6 DC OS HSM	£129.99
50-500mm f/5-6.3 DG OS HSM	£999.00
70-200mm f/2.8 EX DG OS HSM	£899.00

SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM
 Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.



A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Due December

Pre-order and receive a free Sigma 72mm DG MC UV filter

SRP £1839.99

TELECONVERTERS

70-300mm f/4-5.6 DG Macro	£99.99
70-300mm f/4-5.6 APO DG Macro	£156.99
70-300mm f/4-5.6 DG OS	£289.00
120-300mm f/2.8 EX DG OS HSM	£1,799.00
120-400mm f/4.5-5.6 DG OS HSM	£649.00
150-500mm f/5-6.3 DG OS HSM	£769.00
200-500mm f/2.8 EX DG APO	£12,799.99
300-800mm f/5.6 EX DG HSM	£5,489.99
TELECONVERTERS	
1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99

Sigma 18-250mm f/3.5-6.3 DC Macro OS

Now Only £399.00
 Was £499.99
 Purchase this lens between 01.12.12 & 28.02.13 and you can claim a **FREE Sigma 62mm DG UV filter** from Sigma



SIGMA

120-300mm

f/2.8 DG OS HSM
 Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



Due December

Pre-order and receive a free Sigma 105mm DG MC UV filter

SRP £1839.99

SD1 - Merrill

- ▶ 46 megapixel, 23.5 x 15.7mm Full-colour Foveon X3 Merrill sensor
- ▶ Magnesium Alloy Body
- ▶ TRUE II image processing engine
- ▶ Weather & Dust Resistant



W STOCK!

Body Only **£1,549.99**
 See website for further money saving offers

SRP £1,839.99

DP1 / DP2 - Merrill

- ▶ Foveon X3 Merrill Sensor
- ▶ 46 Megapixels
- ▶ 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
- ▶ Dual True II Engine
- ▶ 3.0" LCD Screen



Now available! Visit our website for full details and to place an order

SRP £1839.99

For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online

PENTAX K-30

- ▶ 16 MP CMOS sensor
- ▶ Weather resistant body
- ▶ Full HD Video
- ▶ 6 frames/sec
- ▶ 3" LCD screen

Visit us in store to try before you buy!

£50 Cashback
 on Panasonic GF5 between 01.10.12 & 31.12.12



In stock!

PENTAX K-5 II

- ▶ 16.3 MP CMOS sensor
- ▶ Weatherproof body
- ▶ Full HD Video
- ▶ 7 frames/sec
- ▶ 3" LCD screen



IN STOCK

See web for our latest price

Add a Pentax D-L109 battery for only **£48.99**

FUJIFILM X100

- ▶ 12.3MP APS-C CMOS sensor
- ▶ 23mm prime lens
- ▶ f/2 - f/16 aperture range
- ▶ Revolutionary Hybrid Viewfinder
- ▶ One touch RAW shooting

Includes a genuine leather ever-ready case, a lens hood, an adapter ring & a protective filter



See web for further money saving deals

FUJIFILM X-Pro 1

- ▶ 16MP APS-C CMOS sensor
- ▶ Fujifilm X Mount
- ▶ Full manual controls
- ▶ 2nd generation Hybrid VF
- ▶ EXR Processor Pro



NEW LOW PRICE Save £260

See web for further money saving deals

Add a Fujifilm NP-W126 battery for only **£49.99**

SAMSUNG NX20

- ▶ 20.3 megapixels
- ▶ 1/8000 Fast Shutter
- ▶ High Speed Capture
- ▶ Wi-Fi Connectivity
- ▶ 3.0" AMOLED Screen

FREE Samsung 7" Galaxy Tab 2



Free Galaxy Tab 2 from Samsung when bought before 09.01.2013

SAMSUNG NX1000

- ▶ 20.3 megapixel APS-C sensor
- ▶ 8 frames per second
- ▶ Instant sharing via Wi-Fi
- ▶ 1080p Full-HD movie mode
- ▶ Premium Metal Design



FREE Samsung 7" Galaxy Tab 2

Free Galaxy Tab 2 from Park Cameras whilst stocks last!

*Price includes £100 cashback. You pay £799.00 & claim £100 from Samsung UK.

SONY DSC-WX100 Black

- ▶ 18.2 Effective Megapixels
- ▶ 10x Optical Zoom
- ▶ Blur-free HD movies
- ▶ Create artistic effects
- ▶ 2.7" LCD Screen



WX100 Black £159.00

Available with 1/2 PRICE case and battery!

SONY NEX-6

- ▶ 24.3 Effective Megapixels
- ▶ Light magnesium body
- ▶ Full HD movies with AF tracking
- ▶ Very high speed burst shooting
- ▶ 3.0" Tilt-angle LCD Screen



NEX-6 + 16-50mm £799.00*

See website for further money saving offers!

Hoya Filters

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

Size	UV(C) Digital	SHMC Pro I-D	SHMC Pro I-D
	HMC	UV	Circ-Pol
52mm	£16.13	£39.66	£54.99
55mm	£17.76	£41.76	£39.99
58mm	£19.80	£44.86	£64.99
62mm	£24.11	£52.58	£79.99
67mm	£26.03	£54.99	£79.99
72mm	£31.76	£67.93	£99.99
77mm	£31.99	£71.99	£119.99

Tamron Lenses

- AT-X 100mm f/2.8 Macro
- AT-X 10-17mm f/3.5-4.5 DX
- AT-X 11-16mm f/2.8 Pro
- AT-X 12-24mm f/4 II
- AT-X 16-28mm f/2.8 FX
- AT-X 16.5-135mm f/3.5-5.6

Our Price

- £399.99**
- £549.99**
- £529.00**
- £499.99**
- £729.99**
- £199.99**

Tamron Lenses

- SP AF 90mm f/2.8 Di Macro
- SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]
- AF 18-270mm f/3.5-6.3 Di II VC PZD LD [IF]
- SP 24-70mm f/2.8 Di VC USD
- AF 70-200mm f/2.8 Di VC USD
- AF 70-300mm f/4.5-5.6 Di VC USD

Our Price

- £347.95**
- £359.00**
- £387.00**
- £849.00**
- £1,399.00**
- £298.00**

For even more Tamron lenses, see our website

Tokina 300mm f/6.3 Macro

For Micro Four Thirds
 A compact telephoto mirror lens designed for four thirds mirrorless compact cameras.



Only £299.99

See web for full details

CamRanger

Wireless Camera Control
 Wireless live-view, image capture, camera control, touch focussing, interval control and image transfer



Only £269.00

See web for full details

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

**LAST
CHANCE
BEFORE
XMAS**

Gifts for photographers!

**FUJIFILM
FINEPIX XP50**
TOUGH CAMERA



rrp £189 | **SAVE £83** | **£106**

**FUJIFILM
FINEPIX X-F1**
RETRO CAMERA



**SAVE
£100**

£299 | rrp £399 | **SAVE £100**

**FUJIFILM
FINEPIX SL240**
BRIDGE CAMERA



**24X
ZOOM**

£159 | rrp £219 | **SAVE £60**

**FUJIFILM
FINEPIX S4200**
BRIDGE CAMERA



**SAVE
£40**

**24X
ZOOM**

£119 | rrp £159 | **SAVE £40**
FUJIFILM FINEPIX SL240 ... | rrp £219 | **SAVE £60** | **£159**

OLYMPUS VR-340
FREE CASE & CARD KIT



KIT INCLUDES
• LOWPRO NAPOLI 20 CASE
• LEXAR 8GB SD CARD

rrp £119 | **SAVE £30** | **£89**

**OLYMPUS
VG-170 HELLO KIT**



**SAVE
£30**

KIT INCLUDES
• LEATHER TRIMMED CASE
• SANDISK 2GB SD

rrp £159 | **SAVE £30** | **£119**

**OLYMPUS
TG-320
ALPINE KIT**
TOUGH COMPACT



KIT INCLUDES
• SKI GOGGLES
• 2X SANDISK 2GB SD
• NEOPRENE CASE

rrp £249 | **SAVE £110** | **£139**

**OLYMPUS SZ-14
TRAVEL KIT**



**SAVE
£141**

rrp £290 | **SAVE £141** | **£149**

HELLO GREAT NEW OFFERS

Freebies and great savings when you buy either a **E-PM2** or **E-PL5**. Offer ends 31/12/12. While stocks last.

1

SAVE £250

ON PEN PORTRAIT ZOOM KIT
INCLUDES 40-150mm f/4-5.6R LENS,
CASE & 8GB SD CARD
SRP: £349.99. Price when bought with PEN: £99.99



2

FREE

15MM COOKIE LENS
IDEAL FOR QUICK SNAPSHOTS
Worth £69.99. When you buy
portrait kit. Claim via Olympus.



OLYMPUS PEN E-PM2
with 14-42mm f/3.5-5.6 IIR



**FREE 8GB
FLASHAIR
WI-FI CARD**

£499

OLYMPUS PEN E-PL5
with 14-42mm f/3.5-5.6 IIR



**FREE 8GB
FLASHAIR
WI-FI CARD**

£579 | rrp £599 | **SAVE £20**



WEB WWW.CAMERAWORLD.CO.UK

CANON POWERSHOT SX50HS

50X ZOOM

*Prices includes £50 cashback. Offer ends 24th of January 2013

£333* | rrp £449 | **SAVE £116**

£50 CASH BACK



CANON POWERSHOT G1X

SAVE £150



£499 | rrp £649 | **SAVE £150**

CANON POWERSHOT G15

SAVE £50



£499 | rrp £549 | **SAVE £50**

NIKON COOLPIX S800c



£299 | rrp £379 | **SAVE £80**

ANDROID OS INSTALL APPS!

NIKON COOLPIX S01

- ULTRA TINY COMPACT
- TOUCH SCREEN LCD
- 8GB MEMORY



£125 | rrp £149 | **SAVE £24**

PANASONIC LUMIX SZ1



FREE 4GB

£120 | rrp £149 | **SAVE £30**

PANASONIC LUMIX LZ20



21X ZOOM

£135 | rrp £149 | **SAVE £14**

PANASONIC LUMIX FT4



SAVE £60

£239 | rrp £299 | **SAVE £60**

- WATERPROOF TO 12M
- SHOCK PROOF TO 2M
- 12 MEGAPIXELS

SIGMA 150-500mm f/5-6.3 DG HSM OS



SAVE £150

£729 | rrp £919 | **SAVE £150**

SIGMA 19mm f/2.8 EX DN



SAVE £50

FOR NEX & M4/3RDS

£99 | rrp £149 | **SAVE £50**

SIGMA 30mm f/2.8 EX DN



SAVE £70

FOR NEX & M4/3RDS

£99 | rrp £169 | **SAVE £70**

THE PERFECT GIFTS... 100'S MORE ONLINE

KATA 465-DL



HALF PRICE

£49 | rrp £99 | **SAVE £50**

KATA 3N1-25



FREE HOLDER

FREE ACCESS-16 PL with 3N1-25 PL - worth £75!

£160 | NEW

BOBLBEE MEGALOPOLIS AREO & LARGE CAMERA INSERT

Now you can take your photo equipment riding, skiing, climbing and many more outdoor activities in complete comfort and safety – and look good too.



NEW

£259 | rrp £284 | **SAVE £25**

VISIT OUR STORES

LONDON

14 WELLS ST (just off Oxford St),
LONDON W1T 3PB
T: 0207 636 5005
E: sales@cameraworld.co.uk

ESSEX

HIGH CHELMER SHOPPING CTR,
CHELMSFORD CM1 1XB
T: 01245 255510
E: chelmer@cameraworld.co.uk



ADOBE PHOTOSHOP ELEMENTS 11



FREE DELIVERY

rrp £79.00
SAVE £16

£63

ADOBE PHOTOSHOP LIGHTROOM 4



SAVE £20

rrp £99.00
SAVE £20
£79



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

Nikon AF

F6 - MB40 Battery Grip.....	Mini-£1,099
F6 Body Only.....	E++/£949-£949
F5 Anniversary Body Only.....	E++/£799
F5 Body Only.....	E+/£249-£249
F4S Body Only.....	E++/£220-£220
F4 Body Only.....	E++/£179
F100 Body + MB15 Grip.....	E+/£1,159-£1,159
F100 Body Only.....	As Seen / E++/£79-£169
F90X Body Only.....	E++/£35
F90 Body Only.....	E++/£35-£35
F80 Black - MB16 Grip.....	E++/£220-£220
F80 Body Only.....	E+/£45-£45
F80 Chrome Body Only.....	Mini-£59
F70 Body Only.....	E++/£49
F6S Chrome Body Only.....	As Seen / E++/£35-£45
F60 Chrome Body Only.....	As Seen / E++/£15-£49
F55 Chrome Body Only.....	E+/£220-£220
F50 Black + 28-80mm.....	E++/£199-£199
F50 Black Body Only.....	E+/£15-£225
F50 Chrome Body Only.....	E+/£19-£119
F801S Body Only.....	E++/£39
F801 Body Only.....	E+/£29-£49
F601 + 35-70mm.....	E++/£199-£199
F601 Body Only.....	Exc / E++/£35-£35
F601 Date Body Only.....	E++/£29
F501 Body Only.....	E++/£29
F401 Body Only.....	E++/£35
Proesia 600 + 24-70mm.....	E++/£39
Proesia S + 30-60mm.....	E+/£39
10.5mm F2.8 AF ED Fisheye.....	E+/£429-£429
12-24mm F4 G AFS DX ED.....	E++/£1,099-£1,099
14mm F2.8 AF.....	E++/£79
14-24mm F2.8 G AFS ED.....	Mini-£1,099-£1,199
16-35mm F4 G AFS ED VR.....	E++/£749
16-85mm F3.5-5.6 G VR AFS DX.....	E++/£229-£239
17-55mm F2.8 G AFS DX IFED.....	E++/£549-£549
18mm F2.8 AF.....	E++/£69
18-55mm F3.5-5.6 G AFS VR.....	E++/£199-£199
18-55mm F3.5-5.6 AFS II.....	E++/£59
18-55mm F3.5-5.6 AFS II.....	E++/£59
18-55mm F3.5-5.6 AFS DX VR.....	E++/£199-£199
18-55mm F3.5-5.6 G AFS VR.....	E++/£199-£199
18-70mm F3.5-4.5 G AFS DX.....	E+/£119-£119
18-200mm F3.5-5.6 G AFS DX VR.....	E++/£229-£229
18-200mm F3.5-5.6 G AFS DX VR.....	E++/£229-£229
24mm F2.8 AF.....	E++/£119-£119
24mm F3.5 ED PC-E.....	Mini-£1,149
24-50mm F3.3-4.5 AF.....	E++/£39
24-120mm F3.5-5.6 ED AF.....	E+/£1,125-£1,149
24-120mm F3.5-5.6 G AFS VR.....	E+/£1,199-£1,249
28mm F2.8 AF.....	E++/£169
28-70mm F3.5-5.6 AF.....	E++/£39
28-85mm F3.5-4.5 AF.....	E++/£79
28-105mm F3.5-4.5 AF.....	E++/£119
28-200mm F3.5-5.6 AF.....	E++/£129-£139
35mm F1.8 G AFS DX.....	E++/£119-£119
35mm F2.8 AF.....	E++/£199-£199
35mm F2.8 AF.....	E++/£149
35-70mm F3.3-4.5 AF.....	E++/£59
35-105mm F3.5-4.5 AF.....	E++/£79
35-135mm F3.5-4.5 AF.....	E++/£99
45mm F2.8 D PC-ED Micro.....	E++/£1,149
50mm F1.4 G AFS.....	Mini-£239
60mm F2.8 AF Micro.....	E++/£229-£229
60mm F2.8 AF ED Micro.....	Mini-£319
70-200mm F2.8 G AFS ED VR.....	E++/£1,049
70-210mm F4.5-5.6 AF.....	E++/£99
70-210mm F4.5-5.6 AF.....	E+/£49-£79
70-300mm F4.5-5.6 AF.....	E+/£69-£75
70-300mm F4.5-5.6 ED AF.....	As Seen / E++/£99-£119
70-300mm F4.5-5.6 G AFS VR.....	E++/£319
70-300mm F4.5-5.6 G AFS VR.....	Mini-£319
75-300mm F4.5-5.6 AF.....	E++/£79-£79
75-300mm F4.5-5.6 AF.....	E++/£99
80-200mm F2.8 ED AF.....	E++/£299
80-200mm F2.8 ED AF.....	E++/£349
80-200mm F4.5-5.6 AF.....	E++/£59-£59
80-400mm F4.5-5.6 AF VR.....	E++/£99-£99
85mm F1.8 AF.....	E++/£219-£229
85mm F3.5 G AFS Micro VR DX.....	E++/£279
105mm F2.8 AF Micro VR.....	E++/£389-£449
135mm F2.8 D AF DC.....	E++/£699
200mm F2.8 G AFS VR.....	Mini-£2,299
300mm F4 AFS IFED.....	E++/£949
300mm F4 G AFS VR IFED.....	E++/£4,999
Sigma 8-16mm F4.5-5.6 DC HSM.....	E++/£419
Sigma 10-20mm F4.5-5.6 DC HSM.....	E++/£269-£279
Sigma 17-35mm F2.8-4.5 EX D.....	E++/£1,129
Sigma 17-50mm F2.8 EX DC OS HSM.....	Mini-£379
Sigma 18-50mm F2.8 EX DC Macro.....	E++/£1,169-£1,189
Sigma 18-50mm F2.8-4.5 DC HSM OS.....	E++/£129
Sigma 20mm F1.8 EX DG.....	E++/£299
Sigma 24-50mm F2.8 EX DG.....	E++/£169
Sigma 24-70mm F2.8 EX DG HSM.....	E++/£359
Sigma 28-200mm F3.5-5.6.....	E++/£299
Sigma 28-300mm F3.5-5.6 DG.....	E++/£299
Sigma 30mm F1.4 DC EX HSM.....	E++/£279
Sigma 30mm F2.8 EX DG MACRO.....	E++/£149
Sigma 50-500mm F4.5-6.3 Apo DG.....	E++/£999
Sigma 70-200mm F2.8 Apo EX HSM.....	E++/£399
Sigma 70-300mm F4.5-5.6 Apo DG.....	E++/£79
Sigma 70-300mm F4.5-5.6 Apo Macro.....	E++/£109
Sigma 70-300mm F4.5-5.6 DG Macro.....	E++/£79
Sigma 70-300mm F4.5-5.6 DL Macro.....	E++/£59
Sigma 135-400mm F4.5-5.6 Apo D.....	E++/£299-£349
Tamron 17-50mm F2.8 XR Di II.....	Mini-£239
Tamron 18-270mm F3.5-6.3 Di II VC PZD.....	E++/£299
Tamron 28-300mm F3.5-6.3 XR Di II.....	E++/£139
Tamron 28-300mm F4.5-5.6 Di II.....	E++/£139
Tamron 70-200mm F2.8 LD (II) Macro.....	E++/£449
Tamron 70-300mm F4.5-5.6 AF LD.....	E++/£279

Nikon Manual

F3P Body Only.....	E++/£450
F3HP + MDA Motor Drive.....	E++/£199-£299
F3HP Body Only.....	Exc / E++/£129-£299
F3 + MDA Motor Drive.....	E++/£59
F3 + MF14 Databack.....	E++/£59
F3 Body Only.....	E++/£129
F2A Black Body Only.....	Exc / E++/£199-£249
F2A Chrome Body Only.....	E++/£189-£239
F2 Photometric Chrome Body Only.....	Exc / E++/£149-£199
F2 Photometric Body Only.....	Exc / E++/£149-£199
FM3A Chrome Body + MF16 Back.....	Mini-£499
FM2N Black Body Only.....	E+/£125-£299
FM2N Chrome Body Only.....	E+/£129-£179
FM Black Body Only.....	Exc/£79
FM Chrome Body Only.....	Exc/£99-£119
F2 Chrome Body Only.....	E+/£119-£129
FE Chrome Body Only.....	E++/£99
FG Chrome Body Only.....	E++/£59
FG2 Chrome Body Only.....	E++/£59
F301 Body Only.....	E+/£25-£39
FM Body Only.....	E+/£45
EL2 Chrome Body Only.....	E++/£75
EL2 Body Only.....	E++/£75-£119
15mm F3.5 AIS.....	E++/£79
28mm F2.8 AI.....	E++/£89
28mm F2.8 Series E.....	E++/£85
28-45mm F4.5 AI.....	E++/£79
35mm F1.4 AI.....	E++/£299
35mm F1.4 AI.....	E++/£549
35mm F2 AIS.....	E++/£239-£349
35mm F2.5 Series E.....	E++/£59
35mm F2.8 AIS.....	Exc / E++/£99-£149
45mm F2.8 AI.....	As Seen £55
50mm F2.8 PC Shift.....	E++/£229-£249
35-70mm F3.3-4.5 AIS.....	E+/£55-£75
35-105mm F3.5-4.5 AIS.....	Exc / E++/£69-£69
43-86mm F3.5 Non AI.....	E++/£75
45mm F2.8 DN Auto.....	E+/£149-£175
55mm F1.8 AI.....	Mini-£249-£289
50mm F1.2 AI.....	E++/£299
50mm F1.2 AI.....	E++/£499-£599
50-300mm F4.5 AIS.....	E++/£129
55mm F2.8 AIS Macro.....	E++/£125-£125
55mm F3.5 Non AI Micro + Tube.....	E++/£89
70-210mm F4.5 Macro.....	As Seen £49
80-200mm F4.5 AI.....	As Seen £55
100-300mm F5.6 AIS.....	E++/£99
105mm F2.5 AIS.....	E++/£99
105mm F2.5 Non AI.....	E++/£99
135mm F2.5 Non AI.....	E++/£99
135mm F3.5 Non AI.....	Exc / E++/£49-£65
135mm F3.5 Non AI.....	E++/£69
180mm F2.8 AI.....	E++/£249
180mm F2.8 ED AIS.....	E+/£299-£299
200mm F2.8 IFED AIS.....	E+/£599-£599
200mm F4 AI.....	E++/£59
200mm F4 Non AI.....	E++/£79
200mm F5.6 Medical.....	E++/£399
300mm F4.5 Non AI.....	E++/£125
400mm F2.8 IFED AIS.....	E+/£499-£499
500mm F2.8 IFED AIS.....	E++/£499
500mm F8 Reflex.....	E+/£349
600mm F4 IFED AIS.....	Unused £3,499
1000mm F1.1 Reflex.....	E++/£749
Tamron 200-500mm F6.9.....	E++/£249
Vogelander 200mm F3.5 SLI Auto.....	Mini-£319
Zeiss 100mm F2.5 Macro.....	E++/£949-£989
SB11 Speedlight.....	E++/£279-£175
SB12 Speedlight.....	E++/£239-£39
SB13 Speedlight.....	E++/£229-£35
SB16 Speedlight.....	E+/£199-£175
SB17 Speedlight.....	E++/£35
SB18 Speedlight.....	E+/£35-£49
SB20 Speedlight.....	E++/£39-£49
SB21B Ringflash.....	E++/£299
SD-6 Battery Pack.....	Unused £35-£50
Slave Controller SU4.....	E++/£129-£39
SR2 Ring Light Unit.....	E++/£49
PS3 Bellows.....	Exc/£35

PBS Bellows + PSS Copier.....	E++/£179
PBS Bellows + AP7 D/C Release.....	Mini-£299
PC2 Focusing Stage.....	Exc/£149
Repro Kit Model PT.....	Mini-£399

Olympus OM Series

OM Black Body Only.....	Exc/£129
OMSP Black + 50mm F1.8.....	E+/£109-£119
OMSP Black Body Only.....	As Seen / E++/£59-£119
OM2N Black Body Only.....	Exc/£69
OM2N Chrome Body Only.....	E+/£75-£75
OM2 Black Body Only.....	E++/£69
OM2 Chrome Body Only.....	E++/£79
OM40 Black + 50mm F1.8.....	E++/£69-£75
OM40 Black Body Only.....	Exc / E++/£49-£75
OM30 Chrome + 50mm F1.8.....	E++/£49
OM30 Chrome Body Only.....	E++/£39
OM10 Chrome + 50mm F1.8 + M/Adapter.....	E++/£49
OM10 Chrome Body Only.....	E+/£29-£39
OM10 + 50mm + 35-70mm + 70-210mm.....	As Seen £99
21mm F3.5 Zuiko.....	E++/£29
28mm F2.8 Zuiko.....	E+/£129-£129
35mm F2.8 Zuiko.....	Mini-£179
35-70mm F3.5-4.5 Zuiko.....	E++/£39-£49
35-70mm F3.6 Zuiko.....	E++/£39
35-70mm F4 Zuiko.....	Exc / E++/£29-£39
35-80mm F2.8 Zuiko.....	Unused £260
35-105mm F3.5-4.5 Zuiko.....	E++/£49-£99
50mm F2 Macro Zuiko.....	E+/£129-£399
50mm F3.5 Macro Zuiko.....	E+/£129-£119
50-250mm F3.5 Zuiko.....	E++/£349
65-200mm F4 Zuiko.....	E+/£299-£159
75-150mm F4 Zuiko.....	E++/£29-£49
80mm F4 Macro Zuiko.....	E+/£175-£199
135mm F3.5 Zuiko.....	E++/£25
Tamron 90mm F2.5 SP Macro + 1:1 Tube.....	E++/£109
Tamron 200-500mm F6.9.....	E++/£249
Vivitar 200 F2.8 Macro.....	E++/£45
F200 Flash.....	E++/£59
T10 Ringflash.....	E++/£75
T10 Ringflash + Control.....	E++/£149
T18 Flash.....	E++/£10
T20 Flash.....	E+/£39-£25
T25 Flash Head.....	As Seen £49
T32 Flash.....	E++/£20-£25
T45 Hammerhead Flash.....	E++/£175

RICOH



GXR c/w 28-300mm P10 Module
Limited Ffordes £399

Mez

44-AF1 Flash + FREE Phottix Cloth Diffuser
Worth £10.99
Fits: Canon, Nikon, Olympus, Panasonic & Sony. **SRP £189.98**
Ffordes **£129**



lowepro



Rover AW II Backpack
SRP £143 Ffordes £89



Leica V-Lux 30
● 24-384mm 16x zoom
● 14 Million Pixels
● Meg OIS Image Stabiliser
SRP £599 Ffordes £299



Zeiss Conquest 8x30 T* Binoculars
SRP £599 Ffordes £359

OLYMPUS

OM-D E-M5 c/w 12-50mm
FREE 45mm Portrait Lens Worth £279.99
Ends 31/12/12
Ffordes **£1149**



FUJIFILM



X-E1 c/w 18-55mm
Black or 2 Tone
Silver
Ffordes **£1149**

SIGMA



150-500mm APO DG OS HSM
Limited Stock. Fits Canon, Nikon
SRP £999 Ffordes £749

Wilkinson
Cameras
www.wilkinson.co.uk

*your
knowledgeable
friends in
photography*

Nikon

Buy with confidence...
UK stock, UK warranty & UK Duty paid



Smart
Nikon D3200

Featuring 24.2 effective megapixels, the D3200's large image sensor faithfully reproduces the texture and brightness of subjects.

Now with **£50 CASHBACK**

As seen
on TV

Cashback offer ends 21/01/13



*Nikon
lenses*

We stock the lot, from 10.5mm-600mm to buy and most available to hire too.

Now with **CASHBACK**

Selected lines only, offer ends 21/01/13



Expert
Nikon D800

The D800 employs a Nikon FX-format CMOS sensor (35.9 x 24.0 mm) with 36.3 effective megapixels. It renders texture, nuances and details equivalent to those a high-end medium format camera can deliver.



*New
Generation*

Nikon I V2 & J2

As seen
on TV

Ultra compact, ultra stylish, ultra flexible interchangeable lens cameras.

the wilkinson difference...

*working with our
chosen partners*

**FREE
EXTENDED
WARRANTIES**
Up to 3 years*

* Free extended warranties applies to all DSC priced £100.00 and above, all CSC cameras, most DSLR cameras, lenses & flashguns. For full details please call / ask any member of staff.



**FREE
VIP CARD**

Your pass
to on-going
discounts.

FREE
beginners
workshop
worth
£25.00**

** Applies to most hire stock, call for further details.



follow us....

facebook
www.facebook.com/WilkinsonCameras

twitter
www.twitter.com/wilkincameras

TRY BEFORE YOU BUY***

*** Try before you buy service offered through our extensive hire stock, call for further details.

All above offers end 28/02/13

Wilkinson
Cameras
www.wilkinson.co.uk

Direct sales line 01772 252 188
or email us with any enquiries at: sales@wilkinson.co.uk
Find your nearest store: www.wilkinson.co.uk/stores

we buy any camera
transform your un-used or un-wanted photographic gear in to hard cash.
www.webuyanycamera.com

Est 1994

T4 *Cameras*Visit us online at: www.t4cameras.co.uk**Looking to upgrade your Canon EOS?****Top part-exchange prices paid.****Call now for a 'no obligation' quote!****Canon EOS 1DX**
BODY ONLY

- 18.1 mega pixels
- Full-frame CMOS sensor
- DUAL DIGIC 5+

**ONLY £4949.00****Canon EOS 5D**
MKIII BODY ONLY

- 22.3 mega pixels
- 61-point autofocus
- Full HD movies

**ONLY £2339.00****Canon EOS 6D**
BODY ONLY

- 20.2 mega pixels
- Full-frame CMOS sensor
- DIGIC 5+ processor

**ONLY £1749.00****Canon EF 24-70MM**
F2.8 L USM II

- All-new optical design
- 0.38m close focus
- Sealed against dust and moisture

**ONLY £1899.00****Canon POWERSHOT**
G15

- 12.1 mega pixels
- 5x wide angle zoom
- DIGIC 5

**ONLY £479.00****Canon POWERSHOT**
SX50 HS

- 12.1 mega pixel HS system
- Ultra advanced 50x zoom
- DIGIC 5

**ONLY £389.00****CANON PRE-OWNED**

Canon EOS 1DS MKIII BODY	£1999.00
Canon EOS 1D MKIII BODY	£899.00
Canon EOS 1D MKIII BODY	£549.00
Canon EOS 5D MKII BODY	£999.00
Canon EOS 5D With BG-E4 Grip	£399.00
Canon EOS 40D BODY	£249.00
Canon EOS 20D BODY	£39.00
Canon EOS 1000D + EF-S 18-55 MKII	£199.00
Canon EOS 1100D + EF-S 18-55 IS MKII	£279.00
Canon EOS 350D + EF-S 18-55 IS MKII	£199.00
Canon EOS 400D + EF-S 18-55 IS MKII	£219.00
Canon EOS 550D + EF-S 18-55 IS MKII	£399.00
Canon EOS 40D BODY	£249.00
Canon EF 28-135MM F3.5-5.6 IS USM	£179.00
Canon EF 70-300MM F4-5.6 IS USM	£299.00
Canon EF 75-300MM F4-5.6 MKIII	£69.00
Canon EF 90-300MM F4.5-5.6	£69.00
Canon EF 70-200MM F2.8 L IS USM MKI	£699.00
Canon EF 70-200MM F2.8 L IS USM	£649.00
Canon EF 50MM F1.4 USM	£249.00
Canon EF 85MM F1.2 L USM MKI	£1099.00
Canon TS-E 45MM F8 TILT & SHIFT	£649.00
Canon EF-S 17-55MM F2.8 IS USM	£599.00
Canon EF-S 55-250MM F4-5.6 IS	£149.00
Canon EF EXTENDER 2X MKII	£199.00
Canon EF EXTENDER 1.4X MKII	£199.00
Canon POWERSHOT G10	£149.00
Canon BATTERY GRIP BG-E6	£149.00
Canon 77MM PROTECT FILTER	£10.00

Phone our experienced advisors on**Swindon: 01793 523332****Witney: 01993 702687****Newbury: 01635 528788**Lines open Monday-Saturday
9:00 am – 5:30 pm

- Part-Exchange Welcome
- Lease Rental Available (subject to status)
- Passport Photos
- Sensor Cleaning
- Studio Hire
- Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00
Stock subject to availability

Est 1994

T4 *Cameras*Visit us online at: www.t4cameras.co.uk**PREMIER**
Dealer**NPS****Nikon**
Professional
Services**Nikon D4**
BODY ONLY

- 16.2 mega pixels
- FX-format (full-frame) CMOS
- EXPEED 3

**ONLY £4329.00****Nikon D800**
BODY ONLY

- 36.3 mega pixels
- FX-format (full-frame) CMOS
- EXPEED 3

**ONLY £1979.00****Nikon D7000**
+ 18-105MM VR LENS

- 16.2 mega pixels
- DX-format CMOS
- EXPEED 2

**ONLY £799.00****FREE**
8GB
Memory
card**Nikon D5200**
+ AF-S 18-55 VR LENS

- 24.1 mega pixels
- DX-format CMOS
- EXPEED 3

**ONLY £799.00****FREE**
8GB
Memory
card &
Gadget
Bag**Nikon D3100**
+ AF-S 18-55MM VR LENS

- 14.2 mega pixels
- DX-format CMOS
- EXPEED 2

**ONLY £329.00****Claim**
£35
Cash
Back
from
Nikon**Nikon COOLPIX**
P510

- 16.0 mega pixels
- 42X Optical zoom (24-1000)
- EXPEED

**ONLY £299.00****FREE**
8GB
Memory
card**NIKON PRE-OWNED**

Nikon D700 BODY	£899.00
Nikon D200 BODY	£199.00
Nikon D90 BODY	£299.00
Nikon D80 BODY	£199.00
Nikon D70S BODY	£119.00
Nikon D50 BODY	£99.00
Nikon D40 + AF-S 18-55MM VR	£199.00
Nikon 12-24MM F4G AF-S DX IF-ED	£399.00
Nikon 14-24MM F2.8G AF-S ED	£949.00
Nikon 17-55MM F2.8G AF-S DX IF-ED	£599.00
Nikon 18-70MM F3.5-4.5G ED	£99.00
Nikon 18-105MM F3.5-5.6G AF-S ED VR	£129.00
Nikon 18-135MM F3.5-5.6G AF-S IF ED DX	£99.00
Nikon 24-70MM F2.8G AF-S ED	£699.00
Nikon 24-120MM F4G AF-S ED VR	£749.00
Nikon 70-200MM F2.8 AF-S ED VR	£949.00
Nikon 70-300MM F4.5-5.6G VR AF-S	£349.00
Nikon 60MM F2.8D AF MICRO NIKKOR	£179.00
Nikon TC-14E II TELECONVERTER	£199.00
Nikon MB-D200 BATTERY GRIP	£59.00
Nikon MB-D80 BATTERY GRIP	£49.00
Nikon ML-3 REMOTE CONTROL SET	£99.00
Nikon MC-36 REMOTE CORD	£89.00
Nikon SC-17 TTL CORD	£19.00
Nikon 62MM NC FILTER	£19.00

Phone our experienced advisors on**Swindon: 01793 523332****Witney: 01993 702687****Newbury: 01635 528788**Lines open Monday-Saturday
9:00 am – 5:30 pm

- Part-Exchange Welcome
- Lease Rental Available (subject to status)
- Passport Photos
- Sensor Cleaning
- Studio Hire
- Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00
Stock subject to availability

HC Direct

Mail Order Hotmail - 08000 4848 54

Leica D-LUX 6 Digital Camera



£599

Includes
Free Lexar 8GB Card
Leica Passport Scheme
Adobe Lightroom 4

www.harrisoncameras.co.uk

Film Processing

Highly skilled staff, state of the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot film for a reason! Choose your processing lab for the same reason...

Quality!!

By reputation Peak Imaging is the UK's No 1 Film Processing Laboratory

E6 / C41 / BW Same day return

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film type/no of exp.	Sleeved	E6 Mounted
135/24 exp.	4.13	6.23
135/36 exp.	4.44	6.94
120 Roll Film	4.13	---
5 x 4 Sheet Film	2.75	---

Speed changes - Add £1.10 per film

Film Processing Discounts

5 - 9 rolls : 5% off	10 - 24 rolls : 10% off	25+ rolls : 15% off
----------------------	-------------------------	---------------------

First Class Return Post and Packaging £3.50 per order (UK)
£1.75 for a single film (cut into strips) - process only (UK),
Overseas £7.50 per order.

PEAK imaging

All prices are in pounds sterling and include VAT

Credit / debit card only. Please ensure that films are packed in a strong padded envelope. Liability limited to value of unexposed material only. Items of special value must be insured. Full terms and conditions of business can be found in our price guide and on our website - www.peak-imaging.com

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP
sales@peak-imaging.com 0114 224 3207

AP26

MORRIS Photographic Centre

Visit our website, but if you prefer to call in person - please call at our showroom dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am till 5pm.

www.MORRISPHOTO.co.uk

Tel: **08454 30 20 30** Helpline: **01608 649224**

Unit 9, Worcester Road Ind Est, CHIPPING NORTON, Oxon. OX7 5XW.
Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Ilford Galerie Smooth Pearl/Gloss

Features the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. The high density heavyweight base (290gsm) has a natural photographic white tint to produce prints with excellent colour gamut and high sharpness. Compatible with all high quality dye and pigment based inkjet printers.

A4 pack 25	£11.25	A4 Pack 100	£39.95
A4 Pack 250	£74.95	A3 Pack 25	£25.95
A3+ Pack 25	£28.95	A2 Pack 25	£59.95
6x4 Pack 100	£16.95	7x5 Pack 100	£21.95

WWW.MORRISPHOTO.CO.UK

ThinkTank Retrospective 7

A soft-sided camera shoulder bag, which is the perfect size for standard DSLR systems. Rocket at rear is perfect for notebook/tablets to 10". Seam sealed rain cover included for protection against the elements. There's a soft, adjustable shoulder strap with cushioned non slip pad. Side pockets for accessories.

Retrospective 7 in a choice of Black/Slate Blue/Pinstone	£120.00
Retrospective 5 Black, Pinstone or Slate Blue	£107.50
Retrospective 10 Black/ Pinstone	£112.50
Retrospective 10 Slate Blue	£123.00
Retrospective 20 Black/ Pinstone	£118.00
Retrospective 20 Slate Blue	£131.00
Retrospective 30 Black, Pinstone or Slate Blue	£138.00
Retrospective 40 Slate Blue, Pinstone or Black	£165.00
Retrospective 50 Slate Blue/Pinstone	£190.00

£5 In-Store Voucher When You Spend Over £65

Amateur Photographer 22/12

Use this voucher to save £5 when you spend over £65 in store. Only one voucher per customer, not available for mail order. Voucher has no monetary value - not redeemable for cash. Valid till 31st January 2013.

ThinkTank Glass Limo

The smallest and lightest backpack specifically designed for long lenses; its narrow, lightweight design makes life easier when travelling with long lenses. Compatible with Think Tank Photo Modular belts and components, it has three Modular rails for adding accessory pouches.

Glass Limo	£155.00
ALSO AVAILABLE	
Tamrac Super Telephoto Lens Pack	£110.00

FREE P&P ORDERS OVER £49

ThinkTank CityWalker 10

A lightweight, soft and refined shoulder bag. With hip hugging form and room for a tablet, the fully removable insert allows you to quickly convert from a camera bag to messenger bag. Fits one standard size body with a 24-70 attached + one small lens + flash + tablet (iPad).

CityWalker 10	£97.50
CityWalker 20	£110.00
CityWalker 30	£125.00

WWW.MORRISPHOTO.CO.UK

Datacolor Spyder 4 Express

Spyder4Express Features:
Automated Color Calibration - Spyder4Express's simple, clear and automated process makes it straightforward to calibrate your displays to a reference condition.

Full spectrum color sensor - Spyder4Express's patented 7-color sensor improves upon colorimeters that use 3-channel RGB sensors. Each Spyder4Express unit is individually tuned in the factory to accurately handle a variety of wide-gamut and normal gamut displays with ease. Single sensor calibrates all your displays - Spyder4Express works with your desktop or laptop, iPad and even iPhone. It works with LCD, LED, OLED, CRT and other display technologies. Improved accuracy and stability - features double shielded color filters for an even closer match to CIE color standards and improved long term stability.

Spyder 4 Express	£85.00
Spyder 4 Pro	£109.00
Spyder 4 Elite	£147.00
Spyder Print	£299.99

X-Rite ColorMunki Display

Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intuitive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.

Colormunki Display	£112.00
Colormunki Smile	£74.95
Colormunki Photo	£289.00

Claim £30 Cashback - until 30/12/12

WWW.MORRISPHOTO.CO.UK

Slik Pro 500DX Kit

Features Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi position 26.8mm diameter legs allow low level shooting, and extra versatility on uneven ground. Each leg has a foam grip, providing increased comfort. The centre column is simple to adjust - loosen the locking collar & move to the desired position.

A friction collar is provided, allowing you to slow the movement when loaded with camera gear. Comes complete with 500DX all-metal head that has two pan handles to operate each movement axis independently. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load capacity: 6kg. Weight: 3.5kg.

500DX Tripod & Head £99.87

ONLY AT MORRIS

Part exchange your old Billingham bag when you purchase any bag from the Billingham Hadley range at MORRIS.

Please ask for quote/details.

Manfrotto 190XPROB Xmas Kit

Features the Manfrotto-patented horizontal center column - by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. Also comes with built in bubble spirit level. Max height: 146cm. Min height: 8.5cm. Closed height: 56.9cm.

Weight: 1.8kg. Load: 5kg. Leg sections: 3. Kit includes the Manfrotto 496RC2 ball head, a medium sized, lightweight head, with quick release function. Kit also includes the Manfrotto 679B monopod - three section monopod featuring sure rubber grip, wrist carrying strap, quick action lever leg lock system with 45° run, large 60 mm camera/head platform.

190XPROB Tripod with 496RC2 Head and 679B Monopod £139.00

FREE P&P ORDERS OVER £49

Benro A350F Tripod Kit

Can be set up quickly and easily and the legs locked into position by large flip lock levers. Supplied with a matched Benro N Series ball head. These feature Arca Swiss style system quick release camera plates, a dual action design for precise camera positioning. Carry case included. Sections: 4. Max height: 144.5cm. Normal height: 121.5cm. Min height: 42cm. Folded length: 52.5cm. Weight: 1.54kg. Load: 4 kg.

A350F Tripod & Head	£96.50
A650F Tripod & Head	£122.50

WWW.MORRISPHOTO.CO.UK

Hama Alpenpod Monopod/Pole

A ultra portable Monopod for photo and video. Functioning as both a walking stick with integrated compass and a photo monopod, it is a fantastic device for taking out with you on a hiking holiday or your next outdoors adventure. With a 2D monopod head and three-part monopod leg with 2x extendable quick release, you have a huge amount of adaptability. In addition, it also functions efficiently when used just as a walking stick. Featuring anti-shock cushioning for comfortable walking and a detachable pod socket cover.

Hama Alpenpod £8.75

Campkins

CAMERA CENTRE

11 Rose Crescent,
Cambridge CB2 3LP

PART-EXCHANGE STILL POSSIBLE

Nikon	Canon	Pentax	Leica
135-400 Sigma APO £350	70-300 IS USM £349	Nikon F Photo FTN 12/50 £350	
16-85 Nikkor AFS G Ed VR £360	18-200 Sigma 3.5/5.6 £160	Nikon F90x 28-80 £170	
SB600 flash £199	1.4x Mk2 Extender £255	Olympus OM1 11/8/50 £185	
SB900 flash £270	EOS 20D + 18/55 EFS £350	Pentax Spotmatic 11/8/55 £110	
50-500mm Sigma APO £799	24-85 13.5/ Canon USM £185	Olympus OM2SP 11/8/50 £180	
80-400mm Nikon AFD VR £929	28-135 Canon IS USM £290	Olympus IS100 28/110 £50	
170-500mm Sigma APO £410	Canon EOS 500 28/70 Sigma £75	Nikon F50 28/80 £90	
135-400mm Sigma APO £350	EF500 Sigma DG ST £99	Minolta 700Si 35/105 £99	
Nikon 55-200mm VR £199	Canon 18-200 FFS 15 £300	Canon EOS 30E i/o £199	
Nikon 55-200 AFS £140	Sigma 15-30 EX £240	Canon A1 + 11/8/50 £170	
Nikon 300/4 AF Nikkor, well used £630	Canon BGE8 Grip £115	Pentax MZ30 35/80 £80	
12-24 AFS 14 G £465	Canon BGE1 Grip £60	Pentax MZ5n 28/70 £115	

Olympus OMG + 75 + 60 + 12
Nikon D800 + D600
Nikon 85/1.8 28/1.8 18-300mm
Fuji XE1 XE5 Xpro 1
Leica D-Lux 5 V-Lux 4 x1/h2
Canon EOS 6D 60D 600D
Phone to check availability

Nikon F25-128 body £250	Prism Finder £150	50/1.4 Minolta AF £170
Nikon F80 chr body £65	645 150/3.5 £120	24/2.8 Minolta AF £200
Nikon D200 + 28/200 Sigma £480	75-150 Zoom £345	50/2.8 Macro Sigma £210
Nikon 80-200 14/5.6 AFD £85	300/5.6 £255	Sony HVL 42 flash £270
Nikon AFS 18-200 G £440	Prism Finder £75	Sigma 24-70/2.8 Ex DG £400
Nikon AFS-VR 24-120 £340	AE Prism £145	Sony A700 body inc grip £499
Nikon AFD 70/210 14/5.6 £100	105-210 Zoom £235	Pentax Fit Items
Nikon AFD 28/105 3.5/4.5 £175	120 film backs £80	10-20mm 14/5.6 Sigma £320
Nikon 70-300/4.5/5.6 G AFS VR £399	45/2.8 C/645 £220	70-300mm 14/5.6 Sigma DL Macro £120
Nikon 17-55/2.8G IF ED £799	35mm Reflexes	50mm 1:2 SMC Pentax PKM £300
Nikon 85/1.4 AFD £799	Exakta RTL1000 11/8/50 TTL £99.99	Pentax K7 18-55 LR £580
Nikon AF 28/2 £125	Minolta SR1 11/4/5.8 £120	28-300 Sigma PAF £199
Nikon FA2N blk + 12/50 £375	Nikon 15 Body £400	

LOOKING FOR ITEMS? WRITE/FAX 'E' YOUR REQUIREMENTS

Post & Packing add £6 extra - Prices include 20% VAT

Callers welcome Mon-Sat 8.45am to 5.30pm.

Tel: 01223 364223 Fax 01223 313852 www.campkinscameras.co.uk

You can Skype us

username: campkinscameras

CAMPKINS CAMERA CENTRE
11 Rose Crescent,
Cambridge CB2 3LP

YOUR PRIME LEICA DESTINATION



STEPHENS PREMIER FOR PREMIER CUSTOMER SERVICE LEICA PREMIER DEALER - EXCLUSIVELY LEICA

FOR ALL THINGS LEICA AND PEOPLE
WHO KNOW AN 'S' FROM AN 'M'

10 ST ANNS ARCADE - MANCHESTER - M2 7HW



0161-834-7755 - www.stephenspremier.com

SRS Microsystems
www.srsmicrosystems.co.uk
Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

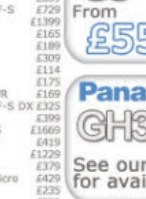
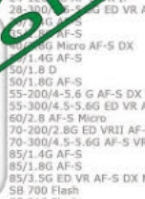
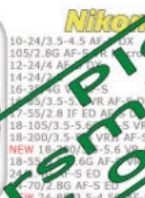
WANT TO UPGRADE?
We buy digital SLR lenses & cameras!
Call us for a price today

We now have all our second hand equipment on our website

Independent Retailer of the Year winner at this year's Pixel Trade Awards

PENTAX K-5 II K-5 II s

IN STOCK



Call for our latest price and availability

From £399

See our site for availability

£379

£199

with 14-42mm £299

E&OE

bb
BASS & BLIGH

6, Beaulah Street, HARROGATE.
North Yorkshire. HG1 1QQ.

Tel: 01423 538138

For ALL things Leica...



LEICA D-LUX 6

- 24-90mm focal length - 35mm equivalent
- 1.2" CMOS image sensor with 12.7MP
- 3.8x Optical zoom with fast f1.4-2.3 apertures
- 3.0" TFT LCD monitor with 920,000 pixels
- 80 - 12,800 ISO
- 1920 x 1080 60fps HD video

Bass & Bligh **£599**



LEICA V-LUX 40

- Improved 14.1MP CMOS sensor
- 3.0" Touchscreen LCD display
- 20x Leica DC Vario-Elmar zoom lens
- Optical image stabilization
- 1920x1080 AVCHD Video, can also save in MP4
- 3D Photo capture
- GPS
- Shoot up to 10 fps at full resolution

Bass & Bligh **£694**



LEICA V-LUX 4

- 12.1MP CMOS sensor
- 25-600mm Equivalent, 24x f2.8 lens
- 3.0" Tilt and rotate LCD
- EVF with 1.3 million pixels
- Full HD 1080p AVCHD and MP4 video
- Panorama feature

Bass & Bligh **£549**

Web: www.bassandbligh.com Email: enquiries@bassandbligh.com

morco
Professional Photographic Products

ILFORD

Ilford B&W Paper

examples:

Resin Coated

MGIV 5x7" (100s)	£20.00
MGIV 8x10" (100s)	£41.00
MGIV 12x16" (50s)	£48.50
MGIV 16x20" (50s)	£73.00
MGIV 20x24" (50s)	£109.00
Portfolio Postcard (100s)	£38.50

Fibre Based

MGIV 5x7" (100s)	£38.00
MGIV 8x10" (100s)	£78.00
MGIV 12x16" (50s)	£96.00
MGIV 16x20" (50s)	£146.00
MGIV 20x24" (50s)	£215.00

Kentmere B&W Paper

examples:

Select Resin Coated

VC 5x7" (100s)	£17.00
VC 8x10" (100s)	£34.00
VC 12x16" (50s)	£39.00
VC 16x20" (50s)	£60.00

Fineprint Fibre Based

VC 5x7" (100s)	£27.00
VC 8x10" (100s)	£55.00
VC 12x16" (50s)	£67.00
VC 16x20" (50s)	£108.00



Ilford Chemicals

Film Developers

Ilfosol 3 500ml	£7.85
Ilfotec LC29 500ml	£17.12
Ilfotec DDX 1l	£16.57
ID11 1l	£5.05
ID11 5l	£10.14
Microphen 1l	£5.05
Perceptol 1l	£5.05

Paper Developers

PQ Universal 5l	£19.82
Multigrade 1l	£9.97
Multigrade 5l	£20.76
Harman Warmtone 1l	£9.97

Fixers, etc.

Rapid Universal 1l	£10.50
Hypam Universal 5l	£29.52
Stop Bath 500ml	£5.32
Wetting Agent 1l	£11.93
Harman Selenium 1l	£26.93

MORCO LIMITED

20 Oak Tree Business Park, Oakwood Road,
Mansfield, Nottinghamshire. NG18 3HQ

Phone: 01623 422828

Fax: 01623 422818

email: sales@morco.uk.com



All Prices INCLUDE VAT @ 20%. Most cards welcome.

Free delivery to most of mainland UK on orders over £200.00

Wide range of Ilford, Kentmere, Fotospeed,
Kodak, Permajet, etc. available to buy online.

www.morco.uk.com

Ilford B&W Film

FP4/HP5 135-24	£3.40
FP4/HP5/PanF 135-36	£4.30
FP4/HP5/PanF 120	£3.70
FP4/HP5 135x30.5m	£57.00
FP4/HP5 4x5" (25s)	£36.00
Delta 100/400 135-24	£4.20
Delta 100/400 135-36	£5.20
Delta 100/400 120	£4.30
Delta 100 4x5" (25s)	£36.00
Delta 3200 135-36	£6.40
Delta 3200 120	£5.20
XP2 135-24	£4.20
XP2 135-36	£5.20
XP2 120	£4.30
SFX 135-36	£9.10
SFX 120	£9.70



ILFORD GALERIE

PROFESSIONAL INKJET PHOTO RANGE
Smooth Gloss or Pearl

4x6", 100 sheets	£17.00
5x7", 100 sheets	£22.00
A4, 25 sheets	£12.00
A4, 100 sheets	£38.00
A4, 250 sheets	£76.00
A3, 25 sheets	£26.00
A3+, 25 sheets	£32.00
43cm (17") roll	£93.00
61cm (24") roll	£115.00

Smooth Fine Art 190gsm

A4, 10 sheets	£12.00
A3+, 10 sheets	£32.00

Gold Fibre Silk 310gsm

A4, 50 sheets	£40.00
A3+, 50 sheets	£80.00
A2, 50 sheets	£130.00
43cm (17") roll	£95.00
61cm (24") roll	£125.00

Kodak

Kodak Film

TMX/TMY 135-36	£3.50
TMX/TMY 120 (5pk)	£17.50
TMX/TMY 4x5" (50s)	£68.00
Tri-X 135-36	£4.00
Tri-X 120 (5pk)	£17.50
BW400CN 135-36	£4.50
Ektar 100 135-36	£4.00
Ektar 100 120 (5pk)	£18.00
Portra 400 135-36(5pk)	£30.00
Portra 400 120 (5pk)	£20.00
Portra 400 4x5" (10s)	£38.00

WE BUY FOR CASH

All makes - and we always
offer a fair price

**URGENTLY
REQUIRED...**

Digital including:

NIKON. CANON. SIGMA.
TOKINA. TAMRON. SONY.
OLYMPUS. PENTAX.
PANASONIC. LEICA. ETC.

Film including: HASSELBLAD.
LEICA. ZEISS. ETC.

CASH WAITING! CALL US NOW!

Single items through
to large collections

www.cash4cameras.co.uk

STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.

(Before travelling any distance to see us, we
recommend you ring for an appointment)

Email: cash4cameras@ntlworld.com

Tel: **01785 605475**

22 December - 29 December 2012 | www.amateurphotographer.co.uk | 109

Cameras For Sale

MERCHANT CITY CAMERAS

Glasgow's newest photographic and optical store.
Based in the heart of the Merchant City, we are proud
to offer a superb range of new and used equipment.
Check our website for our complete listing.

NIKON

Nikon MB-D10 Battery Grip for D300 and D7000.....	£129.99
Nikon D3000 with 18-55mm Lens.....	£219.99
Sigma 20-40mm f2.8 EX IF Lens Nikon Fit	£379.99
Nikon 80-200mm f2.8 AF D EX.....	£499.99
Nikon 180mm f2.8 Nikkor * ED AI-S Lens	£399.99

CANON

Canon 50mm f1.8 EF	£69.99
Canon EF-S 60mm f2.8 Macro USM Lens	£279.99
Canon EF 24mm f1.4 L II USM Lens	£1099.99
Canon MR-14EX Macro Ring Flash	£299.99

MISCELLANEOUS DIGITAL

Samsung NX10 DSLR with 18-55mm, 50-200mm and 30mm Lenses.....	£449.99
Pentax SMC D FA 100mm f2.8 Macro Lens.....	£349.99
Pentax AD-200FG Flash Gun	£89.99
Sony Alpha 700 with 18-70mm Lens and VG-C70AM Grip	£499.99
Sigma EF-500 DG ST Flash Gun	£89.99

MICRO FOUR THIRD

Olympus FS-FL50 Flash Gun	£199.99
Panasonic GH1 Digital Camera Body.....	£249.99
Olympus M.Zuiko Digital ED 9-18mm f4.0-5.6 Lens Micro Four Thirds Fit	£379.99
Panasonic Lumix G Vario 14-140mm f4-5.8 ASPH O.I.S Lens Micro Four Thirds Fit	£499.99

FILM

Mamiya C3 TLR camera with 65mm f3.5, 80mm f2.8 and 135mm f4.5 Lenses.....	£249.99
Olympus XA with A16 Flash	£119.99
Yashica MAT 124 G TLR Camera.....	£169.99

7-11 Parnie Street, Glasgow G1 5RJ
0141 552 6823

info@merchantcitycameras.com
www.merchantcitycameras.com

Attention Nikon Collectors



3 ex - brand new, never used,
Nikon S3 2000 chrome
Cameras and matching leather
Carry - Cases for sale,
Best offer accepted.

Telephone daytime 01262 604634

Teddington Photographic

Buy and sell used
photographic equipment

www.teddingtonphotographic.com

020 8977 1064



CHISWICK Camera Centre

Visit our secondhand website for a
range of good quality used equipment

www.used.chiswickcameras.co.uk

0208 995 9114

We Buy, P/X or Commission Sale equipment

Lenses For Sale

FOR SALE:

Nikon fit Telephoto Lens Sigma
170-500mm f5-6.3 APO. £300 ONO
Lens is in original box with case,
lens hood and lens caps.

Tel: 01457 854639 (Manchester area)

FOR SALE:

Used Canon Ultrasonic Zoom Lens
100-400mm, 1:4.5 - 5.6L IS.
Excellent condition, case included and
HOYA skylight filter.

£875 includes postage.

Contact Heather on: 07411 712774

Accessories

Photographic Backgrounds

Hard wearing • Low crease • Washable

PLAIN		
8' x 8',	£15	PLUS P&P
8' x 12',	£24	
8' x 16',	£29	

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

CLOUDED		
8' x 8',	£27	PLUS P&P
8' x 12',	£44	

20 COLOURS. SPECIAL OFFER: 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit
www.colourscape.co.uk

P&L Solutions

Do you want to know where the
sun will rise and set? Are you
planning a photograph, a garden
or buying a house? Try our
Sunrise/Sunset calculator and
compass for only £30



Pinhole Photographer's Watch Set.

For a limited period we are offering this interesting watch with
F numbers on its face instead of regular numbers, a Brass
Pinhole Exposure Calculator and a Pinhole Factory wristband
for only £37.50 including P&P to mainland U.K.



We can turn your film or digital SLR
into a pinhole camera for only £35.
Just send your black body cap to us
with a cheque and we will fit it with
an etched pinhole lens and supply
an exposure calculator. See our
website for helpful hints and tips.



**Buildup
Pinhole
Cameras**
5x4 and 10x8
self assembly
kits available



Torches in Stock

www.pinholesolutions.co.uk

P&L SOLUTIONS. PO Box 9327. Birmingham. B17 8NY. 0121-434 3321

Wanted

£500 offered for LENS HOOD

for LEICA THAMBAR
Military Leicas + rare/unusual Leicas
or other cameras also wanted

Mr P. Hasbroeck

T: 020 7584 0077

F: 020 7591 3848

E: HASBROECK@AOL.COM.

Camera Fairs

SOUTH LONDON CAMERA FAIR.
Sunday 13th January 2013. Buy, sell or
exchange film/digital. Kennal
Technology College, Sevenoaks Way
Sidcup, Kent, DA14 5AA. 10-2 adm £3
early entry 8.30 £10. Free camera check
at camera clinic. For all enquiries call
Patrick Archer on Tel - 01322 224 964
www.mppusers.com/camerafair

cameraWORLD

used equipment

WEB CAMERAWORLD.CO.UK MAIL ORDER 0844 264 0664

SECOND HAND

GREAT GIFTS, HUGE SAVINGS

THE PERFECT GIFT FOR CHRISTMAS

Chelmsford, Essex, CM1 1XB (C) 01245 255510

Wells Street, London, W1T 3PB (W) 0207 636 5005

Our used equipment is covered by our NO QUIBBLE guarantee. £50+ have a 6-month guarantee.

Commission Sales have a 7-day money back guarantee.

Most items are in Excellent or Mint condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back.

CANON

EOS 1D MKIV BODY C	£2600
EOS 5D MKII BODY C	£1155
EOS 5D MKII BODY W	£1155
EOS 5D BODY C	£525
EOS 5D BODY W	£600
EOS 7D BODY W	£800
EOS 10D & 18-55mm IS C	£186
EOS 30D & 18-55mm IS W	£276
EOS 40D BODY C	£250
EOS 40D BODY W	£250
EOS 50D BODY C	£472
EOS 50D BODY W	£485
EOS 60D BODY C	£570
EOS 300D & 18-55mm W	£175
EOS 350D & 18-55mm C	£185
EOS 350D BODY W	£145
EOS 400D BODY C	£200

CANON

17-40mm

f/4L EF USM

£475

EOS 500D & 18-55mm IS W	£355
POWERSHOT G10 W	£203
POWERSHOT G12 W	£210
POWERSHOT SX220 HS C	£172
POWERSHOT SX40 HS C	£205
EOS 100 BODY W	£27
EOS 300 BODY W	£35
EOS 500N & 28-80mm C	£65
EOS 5000 & 38-76mm C	£34
EOS 1000F & 35-105mm C	£65
AE1 PROGRAM & 50mm f/1.8 FD C	£76
7 & 28mm f/2.8 C	£499
11B & 50mm f/1.9 SERENAR C	£1200
10-22mm f/3.5-4.5 EF-S USM C	£495
14mm f/2.8L USM MKII C	£1378
17-40mm f/4L EF USM C	£475
17-85mm f/4-5.6 IS EF-S USM C	£197
17-85mm f/4-5.6 IS EF-S USM W	£198
28mm f/2.8 FL C	£32
28mm f/2.8 FD C	£45
28-70mm f/2.8L USM C	£615
28-80mm f/3.5-5.6 USM C	£48
28-80mm f/3.5-5.6 USM MKIV C	£58
28-105mm f/3.5-4.5 USM II C	£137
28-135mm f/3.5-4.5 IS USM C	£287
28-135mm f/3.5-4.5 IS USM W	£252
35mm f/2.8 FD W	£47
35-105mm f/3.5 FD W	£49
35-105mm f/3.5-4.5 EF C	£67
50mm f/1.2 FD C	£301
55-200mm f/4.5-5.6 USM II W	£115
55-250mm f/4-5.6 IS C	£152
55-250mm f/4-5.6 IS W	£162
60mm f/2.8 EF-S MACRO C	£275
60mm f/2.8 EF-S MACRO W	£276
70-210mm f/4 FD W	£45
70-210mm f/4 FD C	£36
70-200mm f/4L IS USM W	£750

70-300mm f/4-5.6 USM III W	£122
70-300mm f/4-5.6 IS USM C	£307
70-300mm f/4-5.6 IS USM DO W	£650
80-200mm f/4-5.6 C	£65
80-200mm f/4-5.6 USM C	£76
80-200mm f/4 FD W	£77
90-300mm f/4-5.6 USM C	£99
100-400mm f/4.5-5.6L IS USM C	£1007
100-400mm f/4.5-5.6L IS USM W	£1007
135mm f/2.8 FD W	£42
1.4x MKII TELECONVERTER C	£225
LIFE SIZE CONVERTER EF W	£129
SIGMA 30mm f/1.4 EX DC HSM C	£235
SIGMA 30mm f/1.4 EX DC HSM W	£267
SIGMA 17-70mm f/2.8-4 DC HSM OS W	£282
SIGMA 18-50mm f/2.8 EX DC C	£245
SIGMA 70mm f/2.8 EX DG MACRO C	£259
SIGMA 105mm f/2.8 EX DG MACRO C	£285
120-400mm f/4.5-5.6 DG OS HSM W	£540
150-500mm f/5-6.3 APO OS HSM C	£639
150mm f/2.8 APO HSM MACRO C	£311
TAMRON 11-18mm f/4.5-5.6 LD C	£325
TAMRON 19-35mm f/3.5-4.5 W	£129
TAMRON 28-200mm f/3.8-5.6 XR IF C	£62
TAMRON 90mm f/2.8 SP DI MACRO C	£275
SIGMA 500mm f/8 SP FD FIT W	£100
TOKINA 35mm f/2.8 DX ATX MACRO W	£287
TRIPOD MOUNT FOR 28-300mm L C	£22
BG-E7 BATTERY GRIP W	£105
BG-E6 BATTERY GRIP W	£159
BG-E3 BATTERY GRIP C	£45
BG-E3 BATTERY GRIP W	£42
BG-E2n BATTERY GRIP W	£62
BG-E2 BATTERY GRIP W	£65
WINDER A C	£18
OC-E3 FLASH CORD C	£42
420EX FLASHGUN C	£122
430EX FLASHGUN C	£122
299T FLASHGUN C	£32
244T FLASHGUN W	£11
SIGMA EM-140DG MACRO FLASH W	£233
RCS W/C	£9

FUJIFILM

FUJIFILM X-PRO1 BODY W	£900
FUJIFILM X-E1 BODY SILVER W	£629
FUJIFILM S5 BODY C	£386
FUJIFILM S5 BODY W	£377
FINEPIX X2980 W	£95
FINEPIX F600 EXR RED W	£105
FINEPIX X100 & CASE W	£520
FINEPIX X100 & CASE C	£485

NIKON

18-200mm

f/3.5-5.6G VR AF-S

£299

FINEPIX X10 C	£265
1 J1 & 10-30mm VR W	£249
D700 BODY C	£1250
D300S BODY W	£695
D300S BODY C	£695
D300 BODY C	£499
D300 BODY W	£499
D200 BODY W	£359
D200 BODY C	£379
D7000 BODY C	£525
D90 BODY C	£369
D90 BODY W	£325
D80 BODY C	£225
D80 BODY W	£225
D80 & 18-55mm VR C	£275
D80 & 18-55mm VR W	£275
D80 & 18-70mm C	£445
D70 & 18-55mm C	£197
D70 BODY W	£155
D50 & 18-55mm C	£166
D50 BODY C	£137

D40 BODY C	£157
D40 & 18-55mm VR W	£175
D40X & 18-55mm VR W	£195
D5000 & 18-55mm VR W	£305
D5000 & 18-135mm C	£395
D3100 & 18-55mm VR W	£245
D3100 & 18-55mm VR C	£245
COOLPIX L110 W	£105
COOLPIX S80 C	£150
S2 & 5cm f/1.4 NIKKOR SC C	£1200
FT2 BODY C	£68
F2s BODY W	£300
F3T HP W	£285
F3T BODY C	£463
FM3A BODY W	£500
FM2N BODY C	£78
FE & 50mm f/1.8 C	£155
F4s BODY W	£120
F4s DATA PRO BODY C	£278
F5 BODY W	£375
F5 W/MF-28 CONTROL BACK C	£475
F100 & MB-15 "AS NEW" C	£350
F80 & 28-80mm W	£62
10.5mm f/2.8G FISHEYE C	£397
10-24mm f/3.5-4.5G AF-S DX C	£534
12-24mm f/4G IF-ED W	£705
14-24mm f/2.8G ED W	£1025
16-85mm f/3.5-5.6G ED DX W	£335
18-35mm f/3.5-4.5 AF-D W	£185
18-70mm f/3.5-5.6 ED DX W	£145
18-100mm f/3.5-5.6 ED DX C	£165
18-105mm f/3.5-5.6G VR DX W	£142

FUJIFILM

FINEPIX X100

& LEATHER CASE

£485

18-200mm f/3.5-5.6G VR DX W	£299
18-200mm f/3.5-5.6G VR DX C	£299
18-200mm f/3.5-5.6G VR DX MKII C	£444
20mm f/2.8 AF-D W	£357
24mm f/2.8 AF-D W	£267
28mm f/2.8 AI C	£65
28mm f/2.8 AIS C	£285
28mm f/2.8 AIS C	£128
28mm f/2.8 D W	£228
28-300mm f/3.5-5.6G AF-S ED VR D C	£550
35mm f/3.5 PC NIPPON KOGAKU C	£200
35-70mm f/2.8 AF-D C	£263
35-70mm f/3.5-4.5 AI C	£86
43-86mm f/3.5 C	£32
50mm f/1.4 AI C	£128
50mm f/1.4 AF-D C	£197
50mm f/1.4 AF-D W	£177
50mm f/1.8 AF-D C	£121
50mm f/1.8 AIS C	£62
55-300mm f/4.5-5.6 AF-S VR C	£205
55mm f/3.5 MICRO PC AUTO	£175
60mm f/2.8 AF-G MACRO C	£311
70-300mm f/4-5.6 VR W	£337
70-300mm f/4-5.6 VR C	£317
70-300mm f/4-5.6 ED C	£185
80-200mm f/4-5.6 AF-D W	£100
80-200mm f/2.8 IF-ED AF-D W	£475
80-400mm f/4.5-5.6 AF-S VR ED C	£795
85mm f/1.4G AF-S W	£950
85mm f/1.8 AF-D C	£229
85mm f/3.5 AF-S VR MACRO C	£287
85mm f/2 AI C	£205
85mm f/2 AI W	£195
85mm f/2.8D PC MICRO W	£999
105mm f/2D DC C	£701
180mm f/2.8 AF-D C	£375
200-400mm f/4 IF-ED VR C	£2500

300mm f/4 AF-S D C	£774
TC16-A CONVERTER C	£101
TC200 CONVERTER C	£65
SIGMA 10-20mm f/4-5.6 DG W	£295
SIGMA 12-24mm f/4-5.6 DG HSM II W	£499
SIGMA 17-35mm f/2.8 EX C	£251
SIGMA 17-70mm f/2.8-4 DC OS W	£252
18-250mm f/3.5-6.3 DC OS HSM W	£250

PANASONIC LUMIX GX1

& 14-42PZ

f/3.5-5.6 PZ VARIO

£415

SIGMA 24mm f/1.8 EX DG W	£325
SIGMA 50mm f/1.4 EX DG C	£284
SIGMA 100-300mm f/4 APO HSM C	£625
150-500mm f/5-6.3 APO OS HSM W	£639
SIGMA 300mm f/2.8 EX HSM C	£1650
TAMRON 55-200mm f/4-5.6 Di II C	£72
MD12 C	£22
MB-16 W	£20
MB-D80 C	£62
MB-D10 C	£142
MB-D10 W	£142
MB-D200 W	£62
MB-D200 C	£62
SB-400 W	£99
SB-600 W	£150
SB-900 C	£207
SU-4 CONTROLLER W	£41
ML-L3 REMOTE W	£12
MC-36 W	£110

OLYMPUS

E-400 & 14-42mm W	£182
E-410 & 14-42mm W	£190
E-500 & 17.5-45mm C	£127
PEN E-P1, 14-42mm & FL-14 W	£205
PEN E-PL1 & 14-42mm W	£215
PEN E-PM1 & 14-42mm W	£175
XZ1 C	£215
XA & A11 C	£75
OM10 BODY C	£45
OM4 & 50mm f/1.8 M.ZUIKO C	£132
25mm f/2.8 4/3 ZUIKO W	£168
35mm f/3.5 MACRO 4/3 ZUIKO W	£155
35mm f/3.5 MACRO 4/3 ZUIKO C	£151
40-150mm f/4-5.6 ED 4/3 ZUIKO W	£99
40-150mm f/4-5.6 ED M.ZUIKO W	£195
45mm f/1.8 ED M.ZUIKO W	£180
50mm f/2 MACRO 4/3 ZUIKO W	£328
65-200mm f/4 ZUIKO C	£76
135mm f/3.5 OM ZUIKO W	£37
T32 FLASH W	£32
FL-50 DIGITAL FLASH C	£155
FL-36 DIGITAL FLASH W	£155

PANASONIC

GX1 & 14-42mm X PZ VARIO W	£415
GF1 & 20mm f/1.7 C	£259
GF1 & 14-42mm W	£190
GF1 & 14-45mm! W	£200
GF2 BODY C	£210
G3 & 14-42mm C	£227
14mm f/2.5G ASPH W	£215
14-42mm f/3.5-5.6G VARIO W	£125
14-140mm f/4-5.8 OIS ASPH W	£400
20mm f/1.7 ASPH W	£217
LUMIX TZ4 W	£37
LUMIX FS14 C	£72
LUMIX FS16 C	£71
LUMIX LX3 C	£166
LUMIX LX5 W	£250
LUMIX FZ28 C	£138
LUMIX FZ38 C	£142
LUMIX FZ100 C	£256



NIKON D80
& 18-55mm
f/3.5-5.6G AF-S VR DX
FREE CASE
£275



PANASONIC LUMIX GX1
& 14-42PZ
f/3.5-5.6 PZ VARIO
£415



FUJIFILM
FINEPIX X100
& LEATHER CASE
£485



CANON
17-40mm
f/4L EF USM
£475



NIKON
18-200mm
f/3.5-5.6G VR AF-S
£299



FUJIFILM
X-PRO1 BODY W
£900

FUJIFILM
X-E1 BODY SILVER W
£629

FUJIFILM
S5 BODY C
£386

FUJIFILM
S5 BODY W
£377

FINEPIX
X2980 W
£95

FINEPIX
F600 EXR RED W
£105

FINEPIX
X100 & CASE W
£520

FINEPIX
X100 & CASE C
£485

NIKON
18-200mm
f/3.5-5.6G VR AF-S
£299

FUJIFILM
X-PRO1 BODY W
£900

FUJIFILM
X-E1 BODY SILVER W
£629

FUJIFILM
S5 BODY C
£386

FUJIFILM
S5 BODY W
£377

FINEPIX
X2980 W
£95

FINEPIX
F600 EXR RED W
£105

Classic Dealer

Tel: 020 7354 3767 • Fax: 020 7354 9744

sales@mwclassic.com

www.mwclassic.com



MW Classic Cameras
Leroy House, Unit 3K,
436 Essex Road, London N1 3QP

www.mwclassic.com - all stock pictured & updated every Saturday • THE International mail-order specialists

COLLECTION FOR SALE?

WE PURCHASE HIGH QUALITY COLLECTABLE & USABLE FILM EQUIPMENT,
(LEICA, ROLLEI, ZEISS IKON, NIKON, CANON, LEICA CPY, RANGEFINDER,
16/35MM CINE ETC) • TELEPHONE 020 7354 3767 / 07816 888956
OR EMAIL MWCLASSIC@GMAIL.COM

LEICA/LEICA COPY

Leica IIIb chrome body (242471)Exc E199
Corfield Perflex Original pigskin (No.1980), 50/5.5 Summar L39 (No.1971), cap,
finder, case RARE VERY EARLY NUMBERExc E995
Leitz 502 Summar-L39 (669705)Exc E99
Leitz 5cm f2 Summicron-L39 collapsible (1092047) cap/keeperMini- E449

Leitz 50mm f4.5 Focotar coated enlarging lens, L39, cap/keeperExc E59
Taylor Hobson 80/4.5 Ental coated enlarging lens L39, boxExc E59
Leica M3 chrome s/s (No.972948)Exc E249
Leica M2 chrome body with lever rewind (No.1030164)Exc E350
Leica M2 chrome body with lever rewind (No.1030676)Exc E300
Leica M2 chrome body (No.1136514)Exc E150
Leica M3a chr (1286014) + boxExc E175
Leica CL (No.136849) + 40mm f2 Summicron-C M bayonet lensExc E449

Leitz 35mm f2 Summicron-M black anod (3062314) + hood (12524)Exc E1049

Leitz 35mm f2 Summicron-M blk (3397366), E39+ Leica E39 UVA blk rim, hood
(12524) + rear capMini- E1195

Leitz 5cm f2 Summicron-M chrome rigid type (No.1593353)Exc+ E399

Leitz 50/2 Summicron-M chr rigid (No.1541673) + cap & keeperExc+ E475

Leitz 50/2 Summicron-M chr, rigid close-focus (No.1576683), with spectacle
finder (cased)Mini- E549

Leica 50/2 Summicron-M silver chrome, E39, (3802436) c1997, with built-in
hood + capsMini- E1099

Leitz 90/4 Elmar-M CollapsibleExc E125

Leitz 135/4.5 Hektor-M chrome coated lens (No.1610660)Exc E59

Leitz 28/2.8 Elmar-R 3-cam (3039808), UV filter, hood, capExc+ E249

Leitz 28/2.8 Elmar-R 3-cam (3039808), UV filter, hood, capMini- E269

Leitz 90/2 Summicron-R 3-cam (3061055), UVA filter, caps, caseExc+ E399

Leitz 180/4 Elmar-R 3-cam (2861529), UV filter & rear capExc+ E199

Leitz 28-70/3.5-4.5 Vario-Elmar RDM E60 zoom + UVA & capsMini- E325

Leitz 70-210/4 Vario-Elmar R 3-cam E60, UVA, caps, pouch caseMini- E179

Leitz Germany 2X Extender-R 3-cam (3237088), caps & caseMini- E69

Leitz E39 UVA filter chrome rimExc+ E17

Leitz L39/M mount adpt 50mmExc E29

Voigtlander L39/M adptr 35/135Exc+ E19

Leitz 35/50mm hood (126854)Exc+ E39

Leitz A36 chr hood FISONExc+ E29
Leitz hood for 90/135 (JUPOD)Exc E35
Leitz Ball & Socket head "D"Exc E35
Leitz UVF00 vert fndr (Viso 1)Exc E9
Leitz Viso 2 (M) + R/A finderExc E69
Leitz Databack baseplate for M cameras. Has slot on baseExc E25
Leitz 135 folding fndr chr SYE00Exc E89
Leitz 900WU-L39 Aux Repro Device, complete set, instr., boxExc E29
Leitz leather clip-type case for RFExc E15
Leitz R eyepiece right-angle finderExc E15
Unamed L39 take-up spoolExc E15
Leica ERA case, M3 + lens with spectacle finder. Small tripod sizeExc E25

DIGITAL CAMERAS

Sigma DP2 Merrill 48 MP, 30/42.8, Fovemon, X3 Full Colour Image Sensor, cap,
battery, charger, leads, instr., & boxesMini- E649

NIKON

Nikon F2 chrome, plain prism + 50/1.8 Nikkor AI & front lens capExc+ E199
Nikon F2A black + 50/2 Nikkor Non-AI lens, scalloped ringExc E225
Nikon F3 blk + 50/1.8 Nikkor AIExc E120
Nikon F35 chrome + 50/1.8 AIS Nikkor, front cap & ER caseExc E125
Nikon FM2S chrome + 50/1.8 AIS Nikkor (short type), front capExc E125
Nikon FM2S + 28-80/3.5-5.6 GMini- E79
20mm f2.8 Nikkor AI + rear capExc E150
24mm f2.8 Nikkor AI + capsExc E125
28mm f3.5 Nikkor-H AI, rear capExc E69
50mm f1.4 Nikkor-S AI, scallopedExc E99
50/1.4 Nikkor, blk/chr, NOIR-AIExc+ E69
Nikon 85/1.8 Nikkor AI scallopedExc E150
Nikon 105/2.5 Nikkor AI + capsExc E99
Nikon 180/2.8 Nikkor AI + capsExc E175
Nikon 300/4.5 Nikkor AI + capsExc E130
Nikon SP Rangefinder Booster Cell with diffuser panelExc+ E29

ROLLEIFLEX

Rolleiflex Wide (W No.249136) metered, with 55/4 DistagonExc+ E2395
Rolleiflex 3.5F type 3 metered (283110), 75/3.5 Planar + capExc E499
Rolleiflex 2.8E (1665426) metered, 80/2.8 Planar, dfr, caseExc E439
Rolleiflex Automat type 4 (699588), 75/3.5 Tessar, caseExc E99
Rolleiflex Via type 2 (1931136) 75/3.5 Xenar + ER case & strapExc E149
Photo Science B1 hood + boxMini- E17
Rolleiflex B1 Rollexan 1 set + caseMini- E25
Rolleiflex 16-on adptr kit, caseMini- E10

HASSELBLAD

500CM black with WLF, 2 x A12 backs (1 chr, 1 black), 80/42.8 Planar, hood,
strap & caseExc+ E695
500CM chr, WLF (blk), A12 back, 80/2.8 Planar blk, cap, strapExc E599
500CM chr, WLF (chr), A12 back 80/2.8 Planar chr, cap & strapExc E599
Carl Zeiss 50/4 Distagon T coated black for 500 Series, capsExc E199
Carl Zeiss 60/4 Distagon T coated black, for 500 SeriesExc+ E399
Carl Zeiss 120/4 S Planar chrome macro lens, 500 seriesExc E350
Carl Zeiss 150/4 Sonnar chrome, for 500 Series + capsExc E149
Carl Zeiss 250/4 Sonnar black CF lens for 500 Series, rear capExc E199
Russian 45 degree TTL metering finder for Kiev 88/HasselbladExc E25
Hasselblad plain focusing screenExc+ E7
Hasselblad A12-6x6 back, chr, with dark slide. Modern typeExc E125
Hasselblad A12 magazine back, black, with dark slide. Earlier typeExc E29
Hasselblad A24 magazine back, chr, with dark slide. Earlier typeExc E29
Hasselblad Ext tube 20 blk 1000FExc E20

FUJI

G564S Pro 6x4.5 folding CRF, 75/3.4 Fujinon, strap, instr., boxExc+ E299
G564S Pro 6x4.5 folding CRF with 75/3.4 Fujinon + neck strapExc E275
G564S S Pro Wide 60 6x4.5 CRF rigid camera, 60/4 Fujinon W + strap, pouch,
instr., & boxMini- E450
Fuj G564S W Pro 6x4.5 CRF rigid camera, 45/5.6 Fujinon WExc+ E450

MAMIYA

Mamiya 7 Mark 1 6x7 CRF, grey, + 80/4 L interchangeable lens, caps, strap &
instructionsMini- E750
Mamiya 7 Mk 2 6x7 champagne, CRF, 80/4 L interchangeable lens, caps, strap &
instructionsMini- E750
43/4.5 L WIA lens for Mamiya 7 + hood, caps, finder, instr., & boxMini- E899
65/4 L WIA lens for Mamiya 7 + makers caps, hood & boxMini- E499
150/4.5 L lens for Mamiya 7 + caps, hood, instr., & boxMini- E299
Mamiya Z702 swing-type polarizer for Mamiya 7 + instr.Mini- E79

MISC CAMERAS

Ernf 35mm wooden hand cranked cine camera with 50/3.1 lens. Complete with handle,
internal mechanism, winding crank, front panel key. No spoolExc E1495
German 35mm dark wooden hand-cranked cine camera with 5cm f3.5 Tessar, winding
crank, handle, internal mechanism & 2 cassettes. (330 x 320 x 150mm)Exc E1495
Super Nettal BLK/CHR (Rare) 35mm fold CRF, 50/3.5 TriotarExc E275
Ersign Commando 6x6/4.5 CRF with 75/3.5 Ennar, Epistol shutterExc E49
Olympus OM1n black + 50mm f1.8 Zuiko lens & Winder 2Exc E39
Zi Movikon 16 cine + 25/1.4 Sonnar & 75/1.5 Sonnar bayonet lenses/finders, oil
case & instr.Exc E125

MISC LENSES/ACCESSORIES

CZJ 58/2 Biotar T chrome M42Exc E79
Fuji 55/3.5 EBC Fujinon Macro M42 + ind. ext ring & capsMini- E79
Angenieux 180/4.5 Altair, blk, in late type Alpa bayonet, cap, boxExc+ E299
Kern 25/1.5 Switar AR C mountExc+ E59
Voigtlander 40/2 Ultran SL Aspherical Canon EF, hood/capsMini- E299
Canon 35/3.5 FD black mountExc+ E19
Canon 70-210mm f4 FD lensExc+ E15
Sigma 18/2.8, Olympus OM mountExc+ E89
Olympus 35/2.8 PC shift lens OMExc+ E249
CZJ 28/2.8 Praktica electronic PB bayonet mount, rear capExc+ E29
Pentax 100/4 SMC Macro PKMExc E59
Pentax 135/2.5 Takumar KM, caseMini- E79
Pentax 135/3.5 SMC PKMMini- E22
Pentax 135/3.5 SMC PKM + caseMini- E20
Pentax 35-70/3.5-4.5 SMC PKAMini- E22
Pentax 75-150/4 SMC PKM, capsMini- E22
Pentax 80-200/4.5 SMC PKM capsMini- E29
Prakticar 35-70/3.5-4.5 Praktica electronic PB bayonet, rear capExc+ E15
Prakticar 55-200mm f4-5.6 MC lens in Praktica PB electronic bayonet mount +
rear cap with IverconeExc E9
Z.I. Turrit fdr 28/50/85/135/180 (Cat.5367) + brown suede caseExc+ E119
Z.I. Contax RF Multi-Zoom hoodExc E49
Canon Speedlight 300TL with plastic diffuser cover & pouchMini- E19
Weston Master 3 with IverconeExc E7
Weston Master 4 meter/case/caseExc+ E12
Weston Master 5 meter/case/caseExc+ E15
Weston Eurameter meter, with Ivercone & case with strapExc+ E19
Nikon 7X35 Naturalist 2 (8.6 angle of view) bw binoculars with 4 caps/Exc+ E129
Optochron 8x42 Air Achr Classic 3 MC binoculars cap, strap, caseExc+ E49
Billingham 225 bag, Khaki/tau rough canvas finish (320 x 220 x 230mm external
measurements)Exc+ E99
Billingham 335 bag, Khaki/tau rough canvas finish (370 x 220 x 265mm external
measurements)Exc+ E125
Linhof small tripod + cotton bagExc E25
Velbon Cargame Stone bag for extra stability with using tripodsExc+ E99
Aluminium purpose-made case for Linhof wide angle, with carry handle.
Sections for camera with finder. Velvet inlay with foam dividers (290 x 195 x
180mm)Exc+ E99

WWW.MWCLASSIC.COM

(WE UPDATE OUR WEBSITE WITH FULL STOCK DETAILS, EVERY WEEKEND,
WITHOUT FAIL) TELEPHONE US ON 020 7354 3767, 11-6PM,
MONDAY TO SATURDAY FOR UP-TO-DATE INFORMATION.
VIEWING BY APPOINTMENT, PLEASE (MOBILE 07816 888 956)

We buy all types of classic equipment including collections

SEPIA MEMORIES

56a Queen Street, Morecambe, LA4 5EP. 6 miles J34/35 M6

Tel: 01524 425508

Open Tues - Sat, 10.00am - 5.00pm



Agfa Optima 1£12.00
Baldamatic1 Crf£25.00
Canon EOS 600 body£25.00
Canon EOS 5 + 28-80 USM MkII£85.00
Canon EOS 5 body + Grip£85.00
Canon 430 EZ dedicated flash£25.00
Canon EOS fit Tokina, 5.6, 400mm£245.00
Cosina CS-3 + PK fit, 1.4, 50mm£59.00
Exakta VLF (W6) + Screen£12.00
Fuji Finepix HS20 EXR Digital£180.00
Kodak Signet 35 + Flash holder£29.00
Kodak Signet 80 Crf, VGC£59.00
Konica Autorex, full/half frame SLr£165.00
Kowa Kallio 35 Crf, Very Rare£69.00
M42-Tamron Adpt£12.00
Metz 45 CF-1 Flash, complete£40.00
Nikon F Photomic + 1.4, 50mm/case£225.00
Nikon AI, Vivitar 3.5, 200mm£25.00
Olympus OM10 + 28-50 lens£35.00
OM fit Vivitar f2.8, 28-90 Macro£39.00
Olympus fit 7 element 2x Conv£15.00
Olympus/Tamron Adapter (boxed)£12.00
Pentax SP1000 body-Black£35.00
Pentax SFX + 35-70 AF Lens£35.00
Praktika MTL 5B + 1.8, 50mm£29.00
Rollie QBM/Tamron Adapter£12.00
Tamron f3.8, 80-210£15.00
Weston Master III£19.00
Voigtlander Prominent + f2, Ultran£225.00
Yashica J35 Reflex + f2, 50mm£45.00
Zeiss Contarex B-Eye + Planar (VGC)£450.00

www.sepiamemories.com

Buy or sell at Manchester's
largest selection of used
photographic equipment



The **Real Camera Co.**

Sevendale House
7 Dale Street
Manchester M1 1JA

Tel/Fax: 0161 907 3236
E-mail: jem.kime@ntlworld.com

Camera Repairs

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies,
lenses and accessories available.
Fully equipped workshop on premises for
repair and service of your classic Leicas,
R/F Nikons and Canons including
accessories and lenses and also vacuum
coating facilities. Request list and details.
M8-M9 Bit coding of lense ASK.

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

Specialist Repairers

Newton Ellis & Co CLASSIC CAMERA REPAIR SPECIALISTS

Tel: 0151 236 1391

Postal service available
Repairs to all photographic equipment
cameras (classic, modern and digital)
lenses, camcorders, binoculars, etc
29 Cheapside, Liverpool L2 2DY
www.newtonellis.com



Easy, flexible and affordable

Hire a special lens
and get the shots
you really want!



The widest selection of lenses
and the largest stocks
Comprehensive insurance available
No deposit required
Very competitive prices

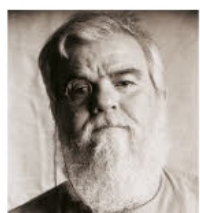


www.LensesForHire.co.uk

Help@LensesForHire.co.uk

0800 61 272 61 / 01628 639941

amateur
Photographer



ROGER HICKS

Now is the time to extend the idea of 'goodwill to men' to camera club members around the world

PEACE on earth and goodwill to men are popular ideas at Christmas. Most subscribe to them – except, it seems, in Britain, when it comes to the European Union. When the EU was awarded the 2012 Nobel Peace Prize, many were incandescent.

Why were they so angry? What do they think the EU is for? Most people in continental Europe understand perfectly well. It is to stop wars. Within its boundaries, it has succeeded. Compare this with the two world wars that started in Europe in 1914 and 1939.

Yes, there have been the Troubles, and riots, and terrorism. Yet these aren't like the slaughter of millions in world wars. Nor are these like the recent wars on the fringes of the EU. Consider the break up of the former Yugoslavia. It is chilling to drive down a road lined with ordinary suburban houses, all empty, with holes punched through their walls by tank fire. You think: that could have been my house or my neighbour's house. Slovenia has already joined the EU. Sooner or later, most or all of the ex-Yugoslav countries will join, too. Tell me that's a bad idea.

The EU isn't perfect, and even its most enthusiastic apologists wouldn't pretend it was, but what are our most fundamental common interests? Peace on earth, goodwill to men. Even the more extreme foolishness of the EU is small beer compared with being called up to fight in a foreign land, knowing all the while that your house could be bombed and your family killed while you're away. Or, in continental Europe, compared with seeing your country invaded, your sister tortured and shot, your neighbour deported to a death camp.

Define someone as 'other' or 'not like us', and you can line him up in your sniper sights and kill him without regret. If you apply this logic to the everyday, such as belonging to a camera club, you may want to kill a fellow member for all kinds of reasons, but that's personal – that's murder.

All photographers throughout the world do, in fact, belong to the same camera club. Or they can, if they want to. Photography, more than any other medium, can show us quickly and easily that other people are very much like us. And it should.

Of course, it can be used for ill. The Nazis, for example, were exceptionally good at racist propaganda. Photography can also be used stupidly, especially by young men who take pictures of themselves committing crimes. It can even be used for, well, in effect, nothing. An awful lot of pictures (and a lot of awful pictures) are instantly forgettable. Yet photography, when done well, can do a tremendous amount to help us understand one another.

So here's an idea. Maybe it's worth joining a camera club, if you don't already belong to one. Then try to twin with as many other photographic clubs as possible, internationally. With the internet, you can send pictures at no expense, or if you prefer real pictures, international postage isn't that expensive. Clubs in poor countries might

even appreciate gifts of equipment you no longer use.

What is this to do with the EU? In one sense, nothing. It's just a way of reminding ourselves (and others) that the world is full of people like us, who desire happiness

and the causes of happiness. In another sense, it is everything to do with it. In the 1930s, Germany was a popular destination for British photographers. Our erstwhile rival, *Miniature Camera Magazine*, planned an MCM Holiday Tour through mediaeval Germany. In April 1939, the magazine stated: 'The tour proposed was arranged prior to the European crisis, which occurred just as we were going to press. It still may be possible if the situation clears, but if not it will be postponed...' Then Fr Willy Frerk, who wrote the monthly *Continental letter*, had to flee Prague in the then Czechoslovakia. By September, he was 'now living in London'. He was a member of our imaginary international camera club.

The last MCM quote, though, is from J Allen Cash, one of the best-known British freelancers of his day. In November 1939, with Christmas just around the corner, he wrote: 'As I flew back to London from Berlin, I looked down upon the square fields of northern Germany and saw that the grain was all cut and much of it gathered in. Time to be going, I thought, just in case anything does happen. But I could not really believe it would...' **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com

Telephone +44 (0) 844 848 0848

One year (51 issues) UK £140.45; Europe/Eire £162.50;

USA £198.45; Rest of World £236.90.

Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified telephone 0203 148 2929. Fax: 0203 148 8158

Display telephone 0203 148 2516. Fax: 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Features Editor	Debbi Allen
Technical Editor	Richard Sibley
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Technical Editor	Tim Coleman
Deputy Art Editor	Sarah Foster
Deputy Production Editor	Breandan Maguire
Designer	Antony Green
Senior Sub Editor	Oliver Cotton
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Paula Benn

Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, The Fat Controller

Contributors Chris Gatum, Gemma Padley

Advertising team

Advertising Director	Mark Rankine	0203 148 2516
Deputy Advertisement Manager	Julia Spencer	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Classified Sales Executive	Tom Costa	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithiani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 3333

Publishing team

Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium. **WHETHER PRINTED, ELECTRONIC OR OTHERWISE** Amateur Photographer is a registered trademark of IPC Media © IPC Media 2012 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any unauthorised cover by way, or by trade, or otherwise to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. The 2012 US annual subscription price is \$276.57, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU, England. Air Business Ltd is acting as our mailing agent.

The latest **NEW PRODUCTS & SPECIAL OFFERS**

For even more new products and special offers, visit www.ParkCameras.com/AP

Canon EOS 6D

Your entry into the full-frame world.

Take a fresh perspective with the full frame EOS 6D. Its 20.2 megapixel full-frame sensor is the ideal choice for portraiture, travel and landscape shooting, with its precise control over depth of field and wide choice of wide-angle EF lenses.

Scan this barcode using your smart phone and read our review. >>



Body SRP £1,799.99
Lens sold separately



See our website for our price & special offers

Purchase before 31.12.12 & have the chance to win your money back. See website.

Canon IXUS 500 HS

Amazing by design. Tiny, 12x zoom IXUS.

The IXUS 500 HS brings a big 12x zoom to a compact, stunning metal body - getting you closer, in style.

Now only **£149.99***

Available in Black, Blue, Red or Silver

*Price includes £30 cashback. You pay £179.00 and claim £30 back from Canon UK. Offer available until 24th January 2013. See website for full details.



Nikon Coolpix P7700

Take your creativity to new places.

The bright 7.1x zoom lens with fast aperture enables vivid images in low light & beautiful background blur.

Now only **£419.99**

Add a Nikon 16GB SD card for just £10!



Pentax K-30

A compact, weather-resistant DSLR.

Thanks to the K-30, for the first time in a long time location doesn't matter. Whether it's a sandy day at the beach or a trek into the wet rainforests of Belize, the K-30 is the ideal DSLR camera to capture your memories regardless of the elements you face.

From only £319.00*

*Price includes £50 cashback.



K-30 Body Only
£319.00*

K-30 + 18-55 WR
£399.00*

Available in a variety of new colours!

Visit our showroom & try the Pentax K-30, before you buy!!

*Price includes £50 cashback. You pay £369.00 for the body or £449.00 for the 18-55mm WR kit and claim £50 back from Pentax UK. Offer available until 15th January 2013. See website for full details.



Body SRP £519.99
Lens sold separately

Samsung NX1000 + 20-50

Great shots shared instantly and wirelessly.

Take photographs that you'll want to show everyone with a camera that makes sharing fast and easy. The Samsung NX1000 Smart Camera features an ultra-sensitive 20.3MP APS-C CMOS sensor which delivers amazing detail - even in surroundings with low light. You'll also be able to record Full HD video, thanks to an 18-200mm lens, and shoot with auto-focus.

Kit SRP £599.99

In stock at only £349.00!*

FREE 7" Samsung Galaxy 2 Tab whilst stocks last

*Price includes £50 cashback. You pay £399.00 and claim £50 back from Samsung UK. Offer available until 9th January 2013. See website for full details.



NEW YEAR



See our website and pick up a great offer!

Starts 5:00pm - 24th December 2012

WIN fabulous Canon prizes worth up to **£769.99**

Enter via our Facebook page
www.Facebook.com/ParkCameras



PARKCameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

FUJIFILM

X-E1

compact precision

The Fujifilm X-E1 is the perfect lightweight travel companion. Combining retro design with best-in-class image quality and interchangeable lenses, the X-E1 offers endless flexibility.



Our best ever lenses

Compact, high resolution, bright, fast... the Fujinon XF range of lenses offer a dazzling array of shooting options. An all-glass aspherical lens and Fujinon's Super EBC coating minimise surface reflectivity, delivering supreme images every time.

Our highest quality sensor

The X-E1 uses the same 16-megapixel X-Trans CMOS sensor found in Fujifilm's flagship X-Pro1. The innovative pixel array delivers incredible resolution and low noise in high sensitivity photography.

Find out more at fujifilm.co.uk/x-e1



/fujifilm.uk



@fujifilm_uk#fujixe1